

*The* NEW YORK  
**CLIPPER**  
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

DECEMBER 31, 1919

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THE NATIONAL THEATRICAL WEEKLY



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## PLAN MILLIONAIRE THEATRE FOR FIFTH AVENUE PATRONAGE

**Property Leased Last Week at Corner of 57th Street Will Be  
Site of \$1,000,000 House, Work on Which Will  
Begin in March**

Plans for the construction of a millionaire's theatre on Fifth avenue, which, it is estimated, will cost more than \$1,000,000, were announced last week, when George Backer, real estate operator and builder, closed a deal whereby he secured a twenty-one year lease with renewals on property at Fifty-seventh street and Fifth avenue.

According to Backer, the new playhouse will be a part of a \$5,000,000, thirty story structure, which will be 400 feet high and have a site area of 16,000 square feet. The theatre, itself, will cover a site of 10,000 square feet and will be built of limestone. Work on construction will start in March and, it is expected that the play house will be finished next September.

The theatre will cover the plot on Fifty-sixth street, back of the Duveen galleries. The arrangement provides for a seating capacity of only 800 persons, arranged on the main floor and in two horseshoe shaped

tiers of boxes above. Each box will measure 6 x 12 and will be closed in. On the orchestra floor, every seat will have two arm rests, instead of one, as in all other theatres, and the space of the seats and aisles will be so planned as to give more than ordinary comfort to patrons. The stage will be directly opposite the entrance of the theatre, which will be in the North-west corner of the building. Above the theatre will be a concert hall, tea room and buffet for the use of patrons.

When seen last week, Mr. Backer asserted that this is his first venture in the theatrical field, and that he is in no way associated with any Broadway producing managers. The new house will operate on a straight legitimate policy and will be leased for next season's production. Clark T. Chambers arranged the lease of the property and Mr. Backer will personally supervise the construction.

### REGAN SUES URBAN

A Supreme Court action started in 1917 by James B. Regan, owner of the Hotel Knickerbocker, against Joseph Urban, the scenic artist, culminated last week in a judgment being recorded against Urban for \$1,237.32.

In the complaint filed through his attorney, Max D. Steuer, Regan sets forth that on March 10, 1917, he entered into an agreement with Urban under the terms of which the artist was to paint seven canvasses to complete the decorations in the Armonville Restaurant of the Hotel Knickerbocker. The canvasses were to be completed before May 24, 1917.

Urban was to receive \$5,000 for his work, and it is alleged by Regan that, between March 27, 1917, and May 24, 1917, he paid the artist \$4,000 in advance; that Urban never finished the job, did not start it, in fact, nor did he refund the money he had received in advance. Urban denied the allegations, for the most part, set forth in the complaint.

The case came on for trial early last April and was settled. Under the terms of the settlement, Urban was to pay \$500 on April 12 and a like sum with interest every month thereafter until the \$4,000 asked for in the complaint was entirely paid. The settlement agreement also provided that, in the event of a default in any of the payments, ten days after the default a judgment for the unpaid balance was to be entered.

The judgment entered last week against Urban represents the unpaid balance since the last default, under the terms of the settlement agreement.

### WOODS SIGNS THEDA BARA

Theda Bara, world renowned motion picture vamp, who recently severed her connection with the William Fox film interests, it being reported that she asked for a weekly salary of \$5,000 to renew her contract with Fox, is about to make her debut in the spoken drama under the management of A. H. Woods, it was learned last week. She has practically completed negotiations with Woods for her dramatic debut in a new play from the pen of George V. Hobart.

Woods will produce the play early next year and besides being featured in it, the erstwhile motion picture star will be substantially interested in the production. Woods, it is said, guaranteeing her a weekly salary of \$1,500 during the run of the play. Several other plays under the same arrangement will be produced.

### "ZIP GOES A MILLION" CLOSES

Following several weeks' run on the road, Ray Comstock's new musical piece, "Zip Goes a Million," was called in from Washington last Saturday and closed for an indefinite period. During the time the piece is off, the book will be entirely rewritten and a number of new songs added.

### OPERA CO. OPENS IN FRISCO.

SAN FRANCISCO, Dec. 27.—The Florence Grand Opera Company opened its season at the Allie Theatre last week, offering "La Gioconda." In the cast were Emilia Vergeri, Blanche Hamilton Fox, La Antola, De Gregorio Buoni, Corral and others. Eugenio Pinelli is conducting.

### "WAYFARER" DOES \$70,000

The receipts for the pageant spectacle of "The Wayfarer" for the last week topped the \$70,000 mark.

### HERD SUES CARR

Anderson T. Herd, the shipping magnate who backed The Better 'Ole and more recently The Lady in Red, is suing Alex. Carr in the Ninth District Municipal Court. He is seeking to recover \$1,000, which sum, and more, he says he advanced to Carr last August, accepting a note made payable on demand from the actor.

The present suit follows in the wake of negotiations had between the litigants last Summer, when Herd had practically agreed to become financially interested in a new play that Carr, was to produce. The piece is a three-act comedy drama called The Penny Showman, written by Ben Arkow. A corporation, with a capitalization of \$50,000 was organized by H. J. and F. E. Goldsmith, Herd's attorneys, and Herd was to have received at least fifty per cent of the capital stock.

However, the negotiations between Herd and Carr finally fell through, it being said that Carr's failure to keep appointments for conferences with Herd had something to do with it.

While the negotiations were pending, it is said that Herd advanced various sums of money to Carr, the latter handing over his note for \$1,000 payable on demand to Herd as security. It is on this alleged note that Herd is now seeking to recover.

Incidentally, it was learned last week that, after Herd dropped out of the theatrical transaction with Carr, Wilner and Romberg became interested in the production of the play, but they could not come to terms with Carr.

### SOUTHWEST OPEN TO SHOWS

HOT SPRINGS, Ark., Dec. 29.—A recent report that this section of the country is closed to road shows, has been found untrue. In this city, the Auditorium Theatre plays road attractions, musical tabs, and any other kind of good feature. Little Rock, Texarkana, Shreveport, Helena, Ark.; Pine Bluff, Clarkdale and other towns through Missouri and Texas have houses playing road attractions.

In Wichita, Kansas, the Crawford Theatre has always played road attractions and is still doing so. There are also a number of other towns through the state with houses playing road shows.

### "JANE" CLOSES ON ROAD

Because of poor business conditions in the southwest, Comstock and Gest last week ordered "Leave It to Jane" to cancel all further booking and return to New York. The company closed at Monroe, La., and arrived in town a week later.

According to members of the company, business was actually so poor, through southwestern territory, that, at some one night stands, receipts would total considerably less than expenses.

### WOODS GETS ANOTHER HOUSE

A. H. Woods has acquired the Cort Theatre in Atlantic City, and will re-name it The Woods, starting next season. The theatre will be used for the majority of the opening performances of Woods' productions.

### SAVAGE TO DO REVIVAL

A revival of the comic opera, "Woodland," will be staged by Henry W. Savage sometime within the next two months for the purpose of making it a Broadway production. The cast is now being engaged.

### NEW ONE OPENS ON COAST

SAN DIEGO, Cal., Dec. 26.—"Two Pair or Better" is the title of a new play presented at the Strand Theatre here by Virginia Brissac and her company. The play was written by H. Austin Adams, who wrote "Ception Shoals." It is a farce comedy in three acts, produced under the direction of Ferdinand Munier.

In the cast are Virginia Brissac, Nelle Blanchard, Marjorie Bennett, Eddie Lawrence, Brady Kline, Fred Raymond, Jr., Maxine Isabelle Flood and Ferdinand Munier.

### MAUD FULTON ENGAGEMENT OFF

SAN FRANCISCO, Dec. 27.—It is reported that the Maud Fulton-Frederick Greenwood marriage engagement is broken. Miss Fulton states that she is going to New York alone, to live, as "my business makes my residence there imperative. Further than that I have nothing to say."

Rumor says it was Greenwood that broke the engagement because Miss Fulton had written a play taking his proposal as the theme.

### CHURCH PUTS IN JAZZ

DENVER, Dec. 28.—A negro jazz band will be installed in the Grace Methodist Episcopal Church here. Rev. G. S. Lakeland, the pastor, is doing this in an effort to wake up his congregation.

In making this announcement, Rev. Lakeland said that since jazz music woke up France he couldn't see why it shouldn't wake up his church.

### FITTING FRANCES STARR

PHILADELPHIA, Dec. 28.—David Belasco last week left his Times Square sanctum and journeyed to this city to consult Frances Starr about a new play he has in view for her when the public tires of "Tiger Tiger."

### ARRESTED AS THIEVES

Two actors, Harry Shelly, thirty years old, of 450 West Forty-sixth street, and Maurice J. Gray, twenty years old, of 519 West Fortieth street, were arrested with two other men last week, alleged to be connected with the hotel robbers gang which has been very active recently. Both were arrested in front of the Hotel Claridge and are charged with burglary and violation of the Sullivan gun law. The police claim that both had revolvers with them at the time of their arrest.

According to the police, Shelly and Gray have confessed to committing thirty-five robberies in various New York hotels during the past three months.

### KOLB AND DILL NAME SHOW

SAN FRANCISCO, Dec. 28.—Kolb and Dill's new offering will be called "Wet and Dry," in a prologue and two acts, and will open in Sacramento and follow at Ye Liberty Theatre, Oakland, thence will play dates in the San Joaquin Valley, working to Los Angeles, after which it will open at the Curran Theatre, San Francisco, about Feb. 15 for a four to six weeks' run. The roster includes Kolb and Dill, Julia Blanc, Lavenia Winn, May Cloy, Lorenz Gillette, Allen Walter, Hugh Metcalf, Charles Yule, Al Hallett, Mortimer Snow, Carl Berch and Eight Singing Girls.

### HAST BRINGING SHOW IN

"Love on Account," a farce comedy in four acts by Leroy Clemens, will be presented by Walter Hast, at the Greenwich Village Theatre next Monday night. Included in the cast are Marion Coakley, Herbert Youst, Oliver Smith, Richard Taber, Marshal Vincent, Marion Manley, Ruby Hallier, Jeffery Coats, Reginald Payet, Clark Eckstrom and Witley Birch. This piece was tried out on the road under the title of "Let Tommy Do It."



## SANTA CLAUS VISITS THEATRE FOLK EVERYWHERE

From Broadway, to Actor's Fund Home on Staten Island, He Drops in and Distributes Good Cheer and Presents Everywhere

Santa Claus stole enough time from the fireplaces in the homes of good little children on Christmas Eve and Christmas Day to sneak around to the back entrances of many of the Broadway theatres and spread the spirit of Christmas behind the footlights. He got right past the stern old stage doormen, and, to actors who know nothing of the look of a home Christmas, he gave little informal parties on the stage after the night's performance.

Of course, if Santa had been forced to pay a premium and a war tax to gain his entrance, the story might have been otherwise. But he seems to be able to get in any place, and even at the Century, where they say you can't get a seat for love or money—there was old St. Nick. F. Ray Comstock and Morris Gest invited him there, so that they could entertain the 300 members of their company with an informal supper and dance, which ended with a great Xmas gathering, where every one got a present from a big Christmas tree with candles, and candy canes, and bon bons, and paper hats, and tinsel, 'n everything. McKay Morris played the role of Santa Claus, while Dorothy Dalton was a real fairy queen and gave pretty presents to all the good little boys and girls who had worn their nighties nicely in "Aphrodite." Then the company adjourned to a small ballroom in the theatre, where the ballet girls were hostesses at a party for Mr. and Mrs. Michael Fokine. Virginia McDonald, one of the girls, had charge of the party.

And at the Vanderbilt Theatre, the "Irene" girls hung up their silk stockings, and Jack Gleason had Santa drop \$25 into each one of them, because they were good enough little girls to sing at the Friars' Frolic last week. In each stocking was also an invitation to be a dinner guest of the Friars next Saturday, when the girls won't be asked to sing, but just to look pretty, smile and eat. And that wasn't all at the Vanderbilt. There was ice cream, lemonade, cake, peanuts and all kinds of goodies for thirty-eight little girls from the tenements. Santa took them all back stage and they went home loaded down with all kinds of wonderful things to take home, which Edith Day and her associates had given them.

If you passed the Hippodrome on Christmas Day, you saw that gayly lighted tree that stood in front of the Sixth avenue entrance. Well, at midnight, the tree, which was a gift from John Phillip Sousa, was brought up to the stage and all the performers, ushers and attendants made merry around it, while Santa came in on an elephant, 'cause there ain't no reindeers at the Hippodrome.

Bessie McCoy Davis and other members of the Greenwich Follies company chipped in \$500 for the Santa Claus Association to buy toys for children that Santa might otherwise have been forced to forget.

Elsie Janis' gang danced and ate with Elsie after the Xmas eve show and, when they thought of their last year's Christmas overseas, they just danced and ate more.

When you get to be an Ethel Barrymore, you can tell the management something now and then, and Christmas afternoon found the Empire Theatre dark, so that the star could pass the day at home with her kiddies.

Dorothy Donnelly, author of "Forbidden," was a little female Santa Claus when she decorated the dressing rooms of the "Forbidden" company with pretty holly wreaths.

In "Miss Millions," Marie Sewall, a chorus girl, was singled out by St. Nick when twenty soldiers, returned from over-

seas, called upon her at the theatre to give her a surprise party, because they remembered how she had cheered them up as a jazz dancer in France.

Helen McKellar received a Christmas present when, on Christmas night, her name was flashed in electric lights for the first time in front of the Forty-eighth Street Theatre, where she is now the featured player.

Charles Dillingham gave Brenza Durgo a bonus in gold coin for recently filling in as understudy, a role in "Apple Blossoms." So Miss Durgo had a mighty merry Christmas.

Christmas presents were distributed to the children at the Capitol by Mabel Normand when more than 3,000 youngsters from institutions for orphans and cripples attended a special performance.

John Charles Thomas, who is chief warbler in "Apple Blossoms," gave a Christmas Eve dinner at his studio in Greenwich Village to Joseph Cawthorne, Doyle and Dixon, Harrison Brockbank, Percival Knight, Roy Atwell, R. H. Burnside, Joseph Parsons, Edwin Hanneford, Jack Hazzard, Ernest Torrence, Frank Craven, Jerome Kern, Victor Jacobi, William Le Baron and William M. Daly.

Santa Claus seemed to be all over Broadway. Every elevator man from the one who runs the little elevator to Al Woods' office to the elevator men who shoot up to the 'steenth floor of the Candler building, seemed to be smiling with a smile that said, "Santa didn't forget me!"

Santa seemed to be everywhere.

With true holiday spirit prevailing, Christmastide at the Actors' Fund Home, at West New Brighton, Staten Island, was marked by two days of continuous festivities, in which the score or more aged players were joined by more than five hundred members of the Theatre Assembly in celebrating.

Early Christmas morning, gathered in the drawing room of the old manor house, the little band of aged players, who make their residence at the home, enacted a sketch, filled with all the tense moments and humor, of magic. As they stood in the doorway, with a half childish look of expectancy written on their wrinkled faces, they made a picture, that only a Charles Dickens or a Washington Irving could describe.

In one corner of the great sunny room was a Christmas tree, beneath which was heaped the presents of the Theatre Assembly. And with a rush they made for it. Down on their knees, with an almost feverish impatience, they sought out their packages. Here and there was to be seen a tear-dimmed eye, but over all, the holiday spirit prevailed.

There were presents for all. For the feminine guests were complete vanity boxes and a hundred and one little gee-gaws, that kindled the eye and made the fair heart beat faster. For the men, there were slippers, pipes, tobacco and other masculine contentments, dear to the heart of every male. None were forgotten, and all were in accord, in voting this the best Christmas ever.

On the day following, more than five hundred members of the Theatre Assembly journeyed out to the home, where they were the guests of the actor-folk residing there. With them, the Assembly took any quantity of good things to eat and numerous presents.

Upon their arrival, they were greeted by their hosts and hostesses with hospitality that rivaled the famous Kentucky brand. Again there was gift-giving and again the holiday atmosphere filled the old manor.

For the edification of the guests, a program, arranged by Mrs. J. Christopher Marks, president of the Assembly, was presented in the drawing room, in which members of the Junior Art Society and the Ladies' Choral were the principal figures.

The day's festivities were started with a speech of welcome by F. F. Mackay, chairman of the Fund executive committee, which was followed by the presentation of gifts. Mr. Mackay was again heard in a dramatic recitation, of some of the famous roles he had created, and Billy Payne, an old-time minstrel, contributed some old songs and tunes on his banjo. Other speakers were Mrs. Marks, and Ralph Delmore and Milton Nobles, both members of the Fund executive committee.

Among those residents of the home who took part in the celebration were Charles A. Morris, Samuel K. Chester, Mrs. and Mr. L. O. Hart, Jennie Parker, May Preston, C. J. Burbige, William Gilbert, Ben Graham, Fred Rannels, Mrs. W. T. Stephens, Wilfred Rayner, Mrs. and Mr. W. Christy Miller, Mrs. Alice Adams, John E. Haynes, E. A. Locke, John A. Brown, Fiddes Page, Laura B. Kahn, Zittella Flynn, Leon John Vincent, Mrs. and Mr. Leslie Gossin, Virginia Buchanan, Zack Evans, Frederick Arundel, Nannie Cotter, William Payne, May Wilkes and Ada Morton.

### WEE'S SHOW GETS OVER

PHILADELPHIA, Dec. 25.—"The Little Shepherd of Kingdom Come," dramatized in three acts by Sidney Toler from John Fox, Jr.'s novel of the same name, was presented here last Monday night for the first time at the Walnut Street Theatre by O. E. Wee, a New York producer.

Although the story is not altogether new to theatre goers, this version gives some new sidelights on the familiar tale and, in some respects, is superior to that already offered by Eugene Walters. Mr. Toler, in addition to being an author, is also an actor, and his familiarity with the technique of the stage has undoubtedly helped him to make this a remarkably convincing and pretty stage story.

"Kingdom Come" is a settlement in Kentucky. The Little Shepherd is a waif who knows nothing of his birth or parentage. With his sheep dog Jack he wanders from door to door, seeking shelter and spreading the gospel of love and the golden rule. He meets Melissy, a child of nature, and the two fall in love. They are separated when the Civil War breaks out and the little Shepherd goes to fight with the Northern armies.

Melissy awaits his return and, in the end, the two are united. In the meantime, the lad's identity has been discovered and he comes into his own when a wealthy uncle adopts and educates him.

The entire cast is well balanced. George Simpson, in the title role, gives a convincing performance, but the bright spot in the cast is Dorothy Dunn, as Melissy. She is vivacious and very natural in the role of the little mountain girl.

### HURT IN TRAIN COLLISION

BARABOO, Wis., Dec. 27.—While en route with the "Business Before Pleasure" company from Rochester, Minn., to Baraboo, Bud Schaffler, who plays the role of Abe Potash in the company, sustained an injured foot, as the result of a head-on collision between two trains. Rita Elliot, who is also in the company, received several bruises on her shoulder.

Cecile Elliot, Schaffler's wife, who appears as the vampire in the company, escaped uninjured. Schaffler and his wife are spending their lay-off in Chicago.

### SHUBERT "GAITIES" RE-OPEN

BALTIMORE, Dec. 30.—"The Shubert Gaities of 1919," which closed recently to be recast and fixed up, opened here tonight. In the new cast are Jack Norworth, Harry Watson, Jr., Stuart Baird, Ted Lorraine, Al Shayne, White & Clayton, Klein Brothers, Ben Meroff, Marguerite Farrell, James Adair, Shirley Royce, The Glorias, Sam Critcherson, William McKinley, Teddy Tapan and Helen Armstrong, Gladys Walton, Luba Meroff, Betty Fitch and Florence Elmore.

### HERBERT PIECE GOES WELL

PROVIDENCE, Dec. 25.—"My Golden Girl," which had its premiere at the Opera House here last week, is an unqualified success. Victor Herbert, who wrote the score, conducted the orchestra at the premiere and wielded his baton to music that is fully up to the standard of Herbert melodies. Besides, the book, written by Frederick Arnold Kummer, is filled with really bright lines and comedy aplenty. The chorus, besides being youthful and graceful, can also sing. The cast is well-balanced and capable. The settings are all in good taste. In fact, "My Golden Girl" has much that goes to make up a successful musical comedy.

A dissatisfied young couple, determined to divorce each other, furnish the plot. Both have invited the new objects of their affections to come down to visit them at their new Long Island home. Both lovers arrive; also the respective lawyers. But the best laid plans of mice, men and prospective divorcees oft gang astray. In this case, the two young visitors fall in love with each other, whereupon the young couple patch up their tottering romance.

The leads are taken by Robert Emmett Keane and Laura Arnold in the respective roles of man and wife. John Sparks, in the role of one of the lawyers, supplies most of the comedy and introduces a type fresh to the musical comedy stage. Helen Bolton and George Trabert take the roles of the other woman and the other man, and acting honors are even.

The song hit of the show is "My Golden Girl," introduced twice, first by Miss Arnold and later by Miss Bolton. Other numbers that the audience seemed particularly delighted with were "Darby and Joan," "In Venice" and "Ragtime Terpsichore."

Dorothy Tierney, in the role of a maid, made a lot out of a small part. Excellent dancing was introduced by Evelyn Cavanaugh and Richard Dore. The piece was produced under the management of Harry Nardell.

### TROUBLE OVER OSCAR'S FUNERAL

That the funeral expenses connected with the interment of the late Oscar Hammerstein totaled \$7,269.02 was revealed last week when Surrogate Cohalan took under advisement a motion made by Arthur Hammerstein, the late impresario's son, to direct the widow to repay him the money he says he laid out at her request.

The widow, Mrs. Emma Swift Hammerstein, the sole legatee and executrix under the will, requested Arthur Hammerstein to pay the funeral expenses, he avers, and promised to repay him when she realized money from the estate. Now, Arthur Hammerstein declares in his petition, filed through House, Grossman and Vorhaus, his attorneys, she has collected money from rents and the sale of personal property belonging to the estate in excess of the money he claims he laid out for funeral expenses.

Mrs. Hammerstein, through her attorney, David Neuberger, while admitting that she agreed to reimburse Arthur Hammerstein, stated that he was not authorized to spend the large amount that the burial cost.

Attached to Arthur Hammerstein's petition is an itemized statement of the moneys paid out in expenses; the largest single item is \$3,200, paid for a new plot in Woodlawn Cemetery. The casket cost \$1,850; flowers cost \$450, and the sum of \$100 was paid to the Rev. Dr. Joseph Silverman for conducting the services.

### HARRY COLEMAN

Harry Coleman, whose picture appears on the cover, is the star of the "Roseland Girls," playing the Columbia Theatre this week. He will sever his connection with James E. Cooper's management at the end of this season. Dissatisfaction on the part of Coleman is given as one reason and a Broadway show is another. A certain manager has been angling for Coleman since he signed with Cooper three years ago, with the result that Coleman, it is said, will be in a Broadway production next October.



## C. B. COCHRAN, HERE, TO SEE FOUR SHOWS PRODUCED

**Has Contracts With A. H. Woods, Belasco, Shuberts. Expects to Make Arrangements to Bring Over "Maggie" and Other London Successes.**

The arrival here last week of Charles B. Cochran, English producing manager, means that at least four of his London successes will be produced here within the next two months, aside from his negotiations for a fight between Dempsey and Carpentier.

Already one of his plays has been produced in this country and is scheduled to reach New York within the next few weeks. This is the musical revue called "As You Were," which was presented out of town recently by Ray Goetz in association with A. H. Woods, and in which Sam Bernard and Irene Bordoni are the featured players.

Probably this week, Cochran stated on Monday at the Hotel Knickerbocker, where he is stopping with his wife, the Shuberts will place in rehearsal "In the Night Watch," a three-act drama from the French of Claude Farrere and Nepty, by Michael Morton.

Through an arrangement with A. H. Woods, "The Great Illusion" is scheduled to go into rehearsal shortly. This is a three-act comedy from the French of Sacha Guitry, the American version having been written by Avery Hopwood.

David Belasco has practically contracted to produce, in association with Cochran, "Deburau," a three-act fantastic comedy in verse, which Granville Barker, who arrived from London last Sunday on the Adriatic, translated from the French of Sacha Guitry.

In addition, Cochran stated that he hoped to arrange for the early presentation here of "Maggie," a musical comedy now running at one of the Cochran theatres in London. Thompson and Maltby wrote the book and lyrics, respectively, and the score was composed by Marcel Lettes.

It is quite probable that "Afgar," the Moorish extravaganza, with music by George Cuvillier, book by Fred Thompson, and lyrics by Morton David and Douglas

Furber, will be produced here shortly by Mr. Cochran himself, he stated. He also expects to produce, through some local manager, "Eclipse," a farce, with music by Melville Gideon and Herman Darewski, the play having been written by Fred Thompson and E. Phillips Oppenheim.

Commenting on the proposed Dempsey-Carpentier fight encounter in London, Cochran stated that he has a definite agreement with Carpentier for the latter to fight Dempsey, not an option on his services, as the news reports have it; and that last Saturday he forwarded a bona fide proposition to Dempsey which, up to Monday of this week, had not been answered.

He stated that at the recent Carpentier-Beckett fight, which he promoted at the Hoban Stadium in London, the top price charged was approximately \$125 and the minimum was \$17. At these prices, a packed house greeted the event, and while he refused to tell the gross that was realized, some idea of the money taken in may be gleaned when it is considered that the Hoban Stadium contains 20,000 seats. However, he expects to stage the Dempsey-Carpentier fight in a London arena, which seats upwards of 22,000 people, with prices ranging from \$17 to \$125 for ringside seats.

Following a trip to Philadelphia last Monday, where he witnessed a performance of "As You Were," Mr. Cochran and his wife left for Florida, where they will remain two weeks. From Florida they will return here, where Mr. Cochran will acquire several American plays for production in London, previous to sailing for home.

Incidentally, he stated that when "Afgar" is produced here, Mlle. Delysia, the featured player in the show now running in London, would probably appear in the leading role.

### NEW ORLEANS OPERA BROKE

NEW ORLEANS, Dec. 26.—The New Orleans Grand Opera Company is in a state of financial collapse, it was announced here this week. Subscription funds have been practically exhausted, and whether or not the local season comes to a speedy close depends entirely on the attendance of the general public at the next few performances.

Coming as an added announcement to the company's financial troubles, is the statement that Mrs. Oscar Hammerstein, widow of the late impresario, has for some weeks past been negotiating with the local organization in an effort to secure them for a New York engagement at the Manhattan Opera House. It was also stated that if the present opera season proved a failure, plans for the rebuilding of the French Opera House would be discontinued.

When seen last week by a CLIPPER representative, Mrs. Hammerstein stated that she was negotiating with the New Orleans company and admitted that if the season should prove a failure there, she hoped to bring the organization to New York.

### TEN MANAGERS ARRESTED

SAN FRANCISCO, Dec. 26.—Ten motion picture theatre managers were arrested on Sunday evening, charged with violating the city ordinance requiring the aisles to be kept clear during performances. Those arrested were Harry David, of the California; Dan Clement, of the Portola; Leon Levy, Thomas Cohen and Arthur and Herbert Webber, of the Imperial; Cecil Grisell, of the Strand; Burt Leonard, of the Central and John Claxton, of Pantages. All were released on bail.

### BENNETTS ARE RECONCILED

The divorce suit filed by Mrs. Della Bennett against her husband, David Bennett, employed as producer by Comstock and Gest, has been withdrawn and, last week, both settled their marital differences and went to live together at their home in Bayside, L. I.

The Bennetts have been married nine years. They have no children. Last November Mrs. Bennett filed a suit for divorce, through her attorneys, H. J. and F. E. Goldsmith, in the Queens County Supreme Court, the action being based on statutory grounds.

In the latter part of November, Mrs. Bennett made a motion for alimony and counsel fees and on November 24, Judge Fawcett signed an order directing Bennett to pay his wife \$50 a week, and allowed her a counsel fee of \$200.

### AISTON GETS OUT

Arthur C. Aiston who, for two years, has managed the tours of Robert Downing, evangelist-tragedian, has severed his connections with the latter.

Aiston was presenting Downing in a revised version of "Ten Nights in a Bar Room," a copyrighted revision having been made by James W. Castle.

The severance of relations came about at Norfolk, Va., where Downing opened his southern tour. Last season he played thirty-five weeks with the show, despite the flu and other handicaps, and this year had fifty-two weeks booked, when, Aiston says, Downing developed temperament and decided that he wanted to run things himself, whereupon Aiston relinquished his interest in the show.

### "WELCOME STRANGER" WILL DO

ROCHESTER, N. Y., Dec. 25.—"Welcome Stranger," Aaron Hoffman's latest play, produced by Sam H. Harris and which had its initial presentation here at the Lyceum Theatre, this week, is a comedy with all the earmarks of developing into a popular success. The piece is patterned along the lines of the eminently successful "Turn to the Right" and "The Fortune Hunter," its story being one that is pleasant and easy to follow.

The story concerns a Hebrew, Isidore Solomon by name, splendidly portrayed by George Sidney, who wanders into a little New England town and decides to settle there. The welcome he receives from the townsfolk is anything but the kind that cheers and encourages. For one thing they are prejudiced against him because of his race, which, added to the fact that he comes there a stranger, has the effect of arousing a positive antagonism toward him.

However, true to his racial instincts, he sticks and becomes a partner of the town's principal failure, an electrician who has dreamed of founding an electric light and power plant in that New England hamlet. Together, they continue dreaming and planning. And, finally, within a year, in fact, their dream comes true and the town loses a great deal of its provincialism thereby. Solomon and his partner then become the most affluent citizens in the town, the former also earning the respect and devotion that had been denied him as a stranger.

George Sidney received excellent support from the fine cast that Sam Harris has provided and the staging, too, was excellent. The players include Edward L. Snader, best remembered for his playing of the role of Joshua Whitecomb in "The Old Homestead," Edmund Breese, Charles I. Schofield, Ben Johnson, John Adair, Jr., David Higgins, Frank Herbert, Margaret Mower and Mary Brandon.

Although "Welcome Stranger" is heralded here as a new three-act comedy, the fact is it was presented heretofore last Spring, to be exact, following which it was withdrawn for the purpose of revision, it being reported at the time that the play read too much like Comstock and Gest's "The Five Million." It is further reported that George M. Cohan touched it lightly here and there, with the result that "Welcome Stranger" now has become a play that will probably achieve success on Broadway.

### SELZNICK PIECE "SLAP STICK"

ATLANTIC CITY, Dec. 26.—Louis Selznick entered the field of legitimate drama producers last night at the Globe Theatre with the offering of "Bucking the Tiger," a play by May Tully, founded on the novel of Achmed Abdullah. It is called a "melodramatic comedy," which seems to be a proper title. The lines are funny and the situations are strictly of the "twenty-thirty."

Things are wholly improbable in this story, yet there are lots of laughs. The acting reminds of the old days of the Rogers Brothers, but it is enjoyable, largely because there is a very capable cast and most of the people are type parts.

The play needs lots of shortening and ironing out, but there is a fine road career ahead of it. Its Broadway success is doubtful. The first night audience, well stocked with Christmas cheer of a sober kind, reveled in its improbabilities.

Butte, Montana, is the location. In a run-down hotel, where six wastrels are gathered, the action takes place. There is a talkative Englishman, a Frenchman, a western bronco buster, a Charlie Chaplin insurance agent, another Englishman without bravado and a young man with run-down hopes. Into this mixture comes a girl of the streets and a girl with an unblemished reputation and no work. They organize a suicide club among the wastrels, until the adventure of a real estate shark and his son put another atmosphere on things. The wonderful things that happen belong to the movie comics. Much of the style of acting belongs there also. It is what we commonly call "slap-stick."

Nevertheless, the audience liked it. They laughed, sensed its impossibilities and took it for just what it was, a gala western episode which Butte, Montana, would consider a slander.

In the cast are Forrest Winant, as the hero who has phenomenal business success; William Meehan, the life insurance agent, who was exceedingly comic; William Fitzsimmons, as an elderly hotel keeper; Benjamin Krauser, Ben Hendricks, Ryder Keane and Walter Kingsford and Cyril Chadwick, as the two Englishmen.

Fania Marinoff plays the tough girl, and Regina Wallace the virtuous young lady. The cast is the high point of the play's achievement.

### MRS. BECK LEFT \$7,714

When Mrs. Sarah Sonneberg Beck, wife of Martin Beck, managing director of the Orpheum Circuit, and niece of Morris Meyerfeld, president of the same organization, died intestate, January 20 last. She left a net estate of \$7,714.40, it was disclosed in the Surrogate's Court last week, through an order signed by Surrogate Cohalan, exempting the property from inheritance taxation.

The gross estate left by Mrs. Beck amounted to \$9,480.55. Because of her failure to leave a will, her husband takes \$2,253.18; while two infant children, Josephine S., receives \$2,227.34, and Helen M. Beck, \$2,733.88.

### NO ONE SUCCEEDS CAMPANINI

CHICAGO, Dec. 29.—The executive committee of the Chicago Opera Association has announced that nobody will be named as director of the association for the remainder of the season. The name of Cleofonte Campanini, general director, with the word "deceased," will be kept on the programmes and literature.

The details of the work done by the late maestro will be assumed by Edward John, who will be the head of the association's operations. Alexander Kahn, who was personal secretary to Campanini, will also remain throughout the Chicago and New York seasons.

### BROADHURST REHEARSING

"The Wonderful Thing," the new play by Mrs. Lillian Trimble Bradley, which is being produced by George Broadhurst, went into rehearsal this week. Jeanne Eagles is heading the cast, in which she is supported by Gordon Ash, Henry Duffy, Alexander Onslow, Eric Maxon, Eva Boyne, Olive Temple and Geraldine Beckwith.

### MORE MATINEES FOR FUND

WASHINGTON, Dec. 27.—The committee of the Actors' Memorial Fund organization are pushing the drive in this city. On January 27, special matinee performances will be given for the fund in the New National, Poli, Shubert, Garrick and Belasco theatres.

### WANGER RE-NAMES HOUSE

PHILADELPHIA, Dec. 30.—Walter Wanger, New York producer, who several weeks ago took over the Little Theatre, has rechristened the playhouse, and hereafter it will be known as The Philadelphia. George C. Tyler's production of "On the Hired Line," opened the house last night. Wanger has announced that the Philadelphia will present an all-comedy policy.

### "JOAN" GOES INTO CENTRAL

"Joan of Arkansaw," the new Arthur Hammerstein musical comedy, will open at the Central Theatre Monday night, replacing "The Little Blue Devil," which goes out Saturday evening.

Oscar Hammerstein, grandson of the late impresario, wrote the book and lyrics. The music is by Herbert Stodhart.

### ARRANGE BIG PAGEANT

NEW ORLEANS, Dec. 26.—More than five thousand children will take part in a pageant-spectacle showing the history of New Orleans and the State of Louisiana, which will be presented here in April under the direction of Ben Handley.

### GUILD PICKS NEXT PLAY

The Theatre Guild will present shortly, as their next production, "The Power of Darkness," by Tolstoy.



## ASK RECEIVER FOR TWO BIG BROADWAY RESTAURANTS

**Ted Lewis and Jack Lenigan Want Court to Compel Paul Salvin, Jimmy Thompson and Gil Boag to Give Them an Accounting**

A tale of "getting in" and also "getting out" was revealed in the Supreme Court last week following the filing of papers in a suit for an accounting brought by Jack Lenigan and Ted Lewis against Paul Salvin, Jimmy Thompson and Gil Boag. The plaintiffs claim that they are partners with the defendants in the control of the Montmartre and Bal Tabarin restaurants, and have made a motion for the appointment of a receiver to conserve their alleged interests pending the final outcome of the suit.

A voluminous collection of affidavits and counter-affidavits figure in the proceedings, wherein is set forth a tale of "gold mine" restaurant acquisition that will probably live long in the memory of the oldest "John" and the youngest "gold digger."

It is to be gathered from the wordy memorabilia on file that, in the beginning, which means while the Shuberts were running the premises in the Winter Garden building up to November, 1918, there was nothing there which could swell the theatrical managers' income.

But, according to the affidavit of Jack Lenigan, erstwhile purveyor of expensive clothes for men, he conceived the idea of reopening the restaurants which the Shuberts had closed down and running them in partnership with Ted Lewis. In November, 1918, Lenigan says he broached the subject to Lewis after the latter had told him he was going to quit at Rector's, where he had been playing with his jazz band. Lewis liked the idea of becoming a Broadway restaurant magnate, and it was agreed between them, says Lenigan, to negotiate for the restaurants.

Together they visited Ed. Davidow, the Shuberts' brother-in-law, with whom the matter of renting the Winter Garden premises was discussed. Then, Lenigan avers, Davidow told them he would speak to Lee Shubert about the proposition; that he spoke to Lee Shubert and that a few days later Davidow, Lewis and Lenigan called on Ben Mallam at the Shubert offices.

Continuing, Lenigan sets forth that Mallam, acting under instructions from Lee Shubert, told them that they should hire themselves to the office of Attorney Jacob Klein for the purpose of forming a corporation under which to take over the restaurants. They visited Klein, instructed him to organize a corporation with a capitalization of \$5,000, but, because of subsequent events, there was no necessity for the corporation.

The affidavit then goes on to tell how Salvin sent for Lenigan one day while the latter was sitting in Rector's and, after telling him that he should have consulted him (Salvin) first, about going into the restaurant business, Lenigan says that he agreed to take Salvin in, and that Salvin, with Lenigan's consent, declared Jimmy Thompson and Gil Boag in.

"I want to keep Rector off Broadway if it costs me \$10,000," Lenigan reports Salvin as saying. Salvin also objected to Ted Lewis being declared in, Lenigan says, but, finally, it was arranged that they should all become interested.

An arrangement was then entered into with Lee Shubert, under the terms of which the Shuberts were to receive 10 per cent. on all moneys realized from the sale of liquors and 2½ per cent. on the food sold, which was to be in payment of rental. Lenigan says when Salvin saw the paper that the Shuberts had sent over to be signed he declared, "This is the worst piece of paper I have ever read; but what are we going to do?—we have got to sign it or not take the place." At this point the affidavit also recites that Sal-

vin "called the Shuberts burglars and other harsh names."

A year ago last Christmas eve, both restaurants were auspiciously opened and Ted Lewis and his band became the featured element in the restaurants. The business paid from the very beginning, Lenigan avers, but Salvin took sick and went to Battle Creek, Mich., for his health, remaining there several months. While he was away, Lenigan and Lewis drew a total of \$4,500 between them from the profits of the business. Lenigan says that no accounts of the profits were rendered to him and Lewis, although they demanded an accounting, but that he saw the daily totals indicated on the cash register and also, occasionally, glanced at the books.

Lenigan says that the restaurants took in upwards of \$80,000 each month from December to the latter part of May, when the place closed for the summer season. The place was reopened in September and continued taking in the same amount each month, and during the summer the sale of lemonade in the theatre below netted the business more than \$200 weekly. He also says that he found the sum of \$64,000 charged to expenses for the month of May, and that, upon investigation, he found that a check for \$6,000, payable to Renee Durant, the chef, had been drawn, and that \$27,000 had been taken out of the restaurants' receipts and paid over to the Shuberts in payment of wines and liquors bought for the Little Club, which Salvin, Thompson and Boag took over from the Shuberts.

Lenigan says that from the time the Montmartre and Bal Tabarin were opened in December, 1918, to the time the places closed for the summer, they took in a total of upwards of \$350,000, and that he "knows that the expenses for conducting the business did not amount to 50 per cent. of the gross business done in the restaurants."

The affidavits state that Lenigan and Lewis received a total of \$12,000 between them in settlement of any claim they might have, both signing general releases, which it is now claimed are invalid because Lenigan and Lewis say they did not know they were signing away their alleged interest in the business.

The affidavit of Lewis practically substantiates that of Lenigan, except that Lewis also avers that a year ago last December he was approached with an offer to assist in "freezing out Lenigan," which offer he says he declined.

After denying that Lenigan or Lewis ever were partners in the Montmartre or Bal Tabarin, and that Thompson ever has been or is now partner with him in the business, Salvin sets forth that he is worth upwards of \$200,000 above all debts and liabilities and that no receivership is necessary, because he is a thoroughly responsible individual.

Others who have submitted affidavits in opposition are Lee Shubert, who denies that he ever had any dealing with Lenigan and Lewis; Ben Mallam, who denies absolutely the truth of Lenigan's statements, and Jacob Klein, the lawyer, who denies that he was asked to draw papers for a corporation, as averred by Lenigan.

Benjamin Cohen swears that Lenigan and Lewis asked for \$15,000 for getting out and not making any claims, but that he got them to accept \$12,000.

Griffiths, Sarfaty and Content appear as attorneys for Lewis and Lenigan, and Wentworth, Lowenstein and Stern are defending the action.

### "DERE MABEL" REHEARSING

"Dere Mabel" was put into rehearsal early this week by Marc Klaw.

### LONG NOT LEAVING SHUBERTS

Ralph Long is not going to ally himself with Charles B. Dillingham, after all, it was learned early this week. Instead, it is reported he will return to the Shubert fold, but at a salary which is to be approximately \$15,000. This salary is just double what he received as general manager of the Shubert enterprises before his resignation several weeks ago.

Long, following his break with the Shuberts, which resulted from the stand he took in favor of the box office men and against Jake Shubert, received an offer from Dillingham to become house manager of the Globe Theatre. He was offered a salary of \$10,000 a year, a most munificent salary for such a position when it is considered that few house managers in this city receive more than \$100 a week for their services. At the Globe Theatre, however, which is considered one of the ultra houses of this city, the position of house manager entails more than a mere supervision of the theatre, the holder must have a knowledge of booking and booking conditions.

Long, it was learned, tentatively accepted the offer made him by Dillingham, being prompted in this acceptance by the feeling that Dillingham, allied as he is with Erlanger and Ziegfeld, bids fair to become a national producing factor, in which event Long felt that he had much to hope for in the way of sharing this success. And, had he accepted the position at the Globe made vacant by the resignation of James E. Matthews, Long would have entered upon his managerial duties on Monday of this week.

But he changed his mind and, it is reported, heeded the call of the Shuberts, with whom he has been associated during the last seventeen years. The Shubert call, besides echoing a salary that is reported to be \$5,000 more than Dillingham offered, also meant that the Shuberts had increased his salary two fold. For it is reported that Long's salary with the Shuberts before his resignation was \$7,500 a year.

Thus far, Dillingham has chosen nobody to fill the place made vacant by Matthews' resignation, although several individuals well known in the theatrical world are being considered. In the meantime, Henry L. Young, treasurer at the Globe, and considered one of Dillingham's most loyal and trusted associates, is taking care of the house, while, at the same time, attending to his box office duties.

### WARNED ABOUT BILL POSTING

Six theatrical men were summoned to appear before Chief Magistrate McAdoo on Monday of this week as the result of a campaign against promiscuous billposting instituted by the National Highways Protective Association. The association, through its attorney, Arthur K. Wing, alleged that the men summoned had caused to be pasted on fences, subway kiosks, telegraph poles and other prominent places theatrical posters and announcements.

Those who responded to the "John Doe" summons served upon them and appeared before Chief Magistrate McAdoo are: Arthur Smith, treasurer of the Vanderbilt Theatre; Mack Hilliard, manager and treasurer of the Selwyn Theatre; Frederick Wildman, manager and treasurer of the North Star Theatre, 106th street and Fifth avenue; Samuel Rosenheim of the Lenox Theatre, Lenox avenue and 111th street; Ignatz Dorsay, owner of the Harlem Theatre, 110th street and Fifth avenue, and Joseph F. Minturn, a billposter, who said he was employed by the Yorkville Theatre.

In court, Magistrate McAdoo told the defendants that under chapter 150, Laws of 1915, State of New York, the penalty is a fine of from \$2 to \$25, or ten days in jail. Then, after a consultation with the association's attorney, he announced that a written warning not to violate the law further would be sent to managers, theatres and billposters, following which he adjourned the hearing until February 3.

### COLLIER OPENS JAN. 12

William Collier will open in his new vehicle, "The Hottentot," January 12.

### "NIGHT BOAT" HEAVES ANCHOR

BALTIMORE, Md., Dec. 30.—"The Night Boat," Charles Dillingham's latest musical comedy production, was given its premiere at the Academy of Music last night with a cast including several operetta favorites. Jack Hassard, Louise Groody, Hal Skelly, Stella Hoban, Ernest Torrence and that humorous acrobatic dancer, Hansford Wilson, play the leading parts in the comedy, which has been written by Anne Caldwell from a farce on the wayward husband and his trip on the night boat from New York to Albany. It is a beautifully staged and costumed production, having throughout the Dillingham stamp of good taste.

The farce, however, is based on an old idea which is not presented in a particularly new way. Nor is it irrepressibly funny. And it scarcely balances the spontaneity of the cast and the excellent leads. It tells of Bob White, who becomes captain of one of the night boats running from New York to Albany so that he can get away from his mother-in-law. There is a collision, and Capt. Robert White is to be honored with a medal and a gift of \$5,000, but the mother-in-law is still suspicious of this job that takes her daughter's husband away from home so many nights each week.

Just then another Captain Robert White appears and makes it clear that he is the only Robert White who is captaining a boat up the Hudson. The muddle grows even more complicated, for Bob White decides to have one more trip up the Hudson with the latest subject of his flirtations. His wife and mother-in-law also arrange to go on the same boat and find out whether or not he is the captain or a passenger.

The boat scene gives the second act a particularly smart setting, and the yachting costumes of this act are among the most attractive of the entire group of lovely gowns. The third act finds the complications reaching a climax, with nearly everybody but the mother-in-law happy and forgiven.

Jack Hassard is certainly never more at home than in such dilemmas as Bob White finds himself. Louise Groody's magnetic personality gives much life and distinction to her graceful dances, and she is excellently supported by Hal Skelly, Stella Hoban and Ernest Torrence, who have voices well suited to the musical entertainment. The Casino brothers have an especially fine dance number.

### OPERA COMPANY STRANDS

BALTIMORE, Dec. 25.—Santa Claus, or some other individual laden with the Yuletide cheer called money, having failed to arrive here today, the Manhattan Grand Opera Company, which has been fulfilling an engagement at the Lyric Theatre, ceased functioning as such, and the various members of the company are now here stranded.

However, despite the repeated promises over the telephone from New York that financial succor (sometimes spelled in a more simplified manner) would arrive, the promises coming from Manager Mark Byron, Jr., a benefit concert has been arranged for tomorrow, at which the following players have promised to appear: Riccardo Martin, Cedia Breaux, Giorgio Puliti, Marie Louise Richard, Pilade Sinagra, Alice Hesleri, Helen Fechner, Luigi Finni and George Gordon.

The money realized from this benefit concert, it is expected, will be sufficient to take the entire company back to New York, where their operatic hopes first took root a short time ago. Once in New York, some of them say, they hope to collect in full the back salary due them.

At the office of Mark Byron, Jr., here, on the sixth floor of the New Amsterdam Theatre building, where he occupies desk room in the offices of the Aarons Associated Theatres, it was stated that he had not been seen in the office since the opera troupe he managed "blew up" in Baltimore.

### JEROME WITH WATERSON

William Jerome has joined the writing staff of the Waterson, Berlin & Snyder Co.



## AUTHORS, ACTING TOGETHER, GET STANDARD PLAY CONTRACT

**Stand Taken By Them During Actor's Strike Leads to Producing Managers Ass'n Agreeing to One Containing Many Advantages**

Negotiations begun during the recent actors' strike, by an organization of playwrights, to secure a form of standard contract from theatrical managers, wherein various concessions would be granted them and minor abuses corrected, has resulted in the approval of a minimum contract by the Producing Managers' Association.

The following provision for minimum royalties is made in the agreement: There will be a 5 per cent royalty on the first \$5,000 of a week's receipts, 7½ per cent of the next \$2,000, and 10 per cent for all over \$7,000. Although these are the accustomed royalties, there have been cases when producers have paid considerably less to writers, who, as yet, had not made a name for themselves.

Arrangement has also been made for foreign bonuses, the amount frequently paid for the foreign rights to a particular play. Heretofore, they were solely the property of the managers. By the terms of the new agreement, producer and playwright are to receive an equal share. It is also pointed out that this money is in no sense an advance royalty, being paid in addition to royalties. All money derived from the performance of plays in stock will also be equally divided.

One of the most important clauses of

the new agreement requires the producers to pay the cost of all plagiarism suits, unless the author is proved guilty. This clause is not designed to shift the expense from the shoulders of the writer to those of the manager, but endeavors to prevent it. For this purpose there has been created an arbitration board, composed of playwrights, and it is hoped that, in time, plagiarism cases will be settled entirely out of court.

Money received for the motion picture rights, which has long been a bone of contention between manager and author, under the new agreement is subject to equal division. Previously, the right to sell a play for pictures was the manager's and his only. By the new terms, managers will be forced to sell the rights to the highest bidder, which eliminates one of the strongest grievances of the author—that of disposing of film rights for less than might have been obtained had the play been sold by competitive bidding.

Credit for the new agreement, so far as the playwrights are concerned, goes to the committee headed by Channing Pollock, chairman of the Dramatic Guild. On the managers' side, the conferees were Winthrop Ames, Sam H. Harris, Arthur Hopkins, Alf Hayman, Marc Klaw and William A. Brady.

### DESCRIBE NEW BELASCO PLAY

"Sacred and Profane Love," the play by Arnold Bennett, to which David Belasco has secured the American rights, is now playing in London, and the London Post describes it as follows:

"Mr. Bennett has, in the theatre at least, his limitations, as was shown in 'Judith,' and in 'Sacred and Profane Love' he has again strayed rather out of his depth. The title of the play is the conjectural title of a painting by Titian, and the play leaves one rather doubtful which Love is which. The trouble probably arises from Mr. Bennett's having first written a novel from which the play is adapted. He, as novelist, knows everything, and to him all may be coherent. But those who have to make the best they can out of a succession of isolated scenes in the theatre are hard put to it to frame a coherent story.

"What is certain is that Emilio Diaz is a second Rubinstein; that a soulful maiden, Carlotta Peel, with no thought of ill, accompanies him to his apartments at night; that he plays the piano with such effect that the next morning she is only too glad to borrow a hat of the slavey to sneak away in. Both scenes in Act I take place in his apartments on tour, and one has only to contract the long, tiresome talk of Carlotta and Emilio in the first scene with the curt sentences which pass between the servant and the escaping Carlotta in the morning to realize the difference between dialogue that it is delightful to read and the adds and ends of speech that tell best in the theatre. The result of Carlotta's flight is that Diaz becomes a dope maniac, while she writes the most popular novels of eight years, one year after another. After he has spent his time we know not how, and she has been sore beset by a vacuous member of the firm that publishes her novels, she rejoins in Paris Diaz, her love sacred or profane, just as you like to consider it, and apparently all ends happily.

"The play is entirely unconvincing, and to the simple may be incoherent. One feels that in the novel much may be explained which here is left dark. There is some action, but not much. The revolver with which Diaz would take his life in Act III or IV shatters only a bust; and so it is with the whole play. There are, of course, many shafts of wit, such as only Mr. Bennett could aim."

### RULES ON GERMAN OPERA

The American Legion has sent out a bulletin, stating a resolution which was adopted in Minneapolis, to the presidents and secretaries of the various posts throughout the country, calling the attention of former service men to the attitude of the American Legion in regard to German opera and music. This bulletin says that the Legion is not opposed to German opera or music, but that they should be watchful lest it be a cloak for the purpose of extending German kultur. The resolution, as adopted in Minneapolis, is as follows:

"Resolved, That the American Legion condemns any attempt at this time to resume relationship with German activities, and lends its influences against the resumption of German opera, instruction of German in the schools, public performances of German and Austrian performers, and any other act which tends to minimize the German guilt."

Interpreting this resolution, the bulletin says:

"The great majority of service men and the public are almost solidly behind us in our opposition to German opera and concepts of German spirit and personnel. Many have made objection to having enemy aliens perform in their communities, and in some cases in halls where the names of loved ones who made the supreme sacrifice are inscribed on the walls.

"On the other hand, we should not oppose, as such, German opera and Hungarian music where the spirit, the language and the personnel are truly American, and where no attempt is made through advertising or publicity to arouse the pro-German feeling that would minimize their defeat or their guilt. Many of us who would bitterly oppose hearing German opera given and managed by Huns whose spirit is still one of defiance would, if the opportunity offers, enjoy good music, regardless of the nationality of the composer, provided the auditors were convinced of the thoroughgoing Americanism of management and performers.

"Good music, whether it be by Wagner, Strauss or Sousa, cannot and should not be killed, and any attempt to suppress it is bound to fail. At the same time, attempts to use music as a cloak for German propaganda and as a setting for the placing of German kultur before the public in its most favorable light must be opposed. German music must not be minimized by either music or fair words."

The bulletin declares emphatically that no disorderly outburst against radical meetings, German opera or concerts where enemy aliens have performed has been staged by local posts of the American Legion. The organization's opposition in every case has been orderly and dignified, it is stated. In one case where the Legion was blamed, it was proved later that the outburst was by college students.

### BURCHILL HANDLING BOOKS

With the taking over of the Ackerman and Harris houses, Marcus Loew has added Tom Burchill to his staff to take care of the Loew acts when they reach Chicago and to speed them on their westward way. Burchill has been connected with the Western Vaudeville Managers' Association and has been doing booking in Chicago for Finkelstein and Lubin and for the Ackerman and Harris circuits.

As a booker, however, Burchill's work will be more or less passive. Practically all of the Loew acts will be booked out of New York and for the entire Loew and Ackerman and Harris circuits. Burchill's work will be to furnish acts with their round-trip ticket transportation from Chicago west, to fill in any holes in Western dates that may have resulted from sickness, cancellations and the like and to otherwise attend to emergency business in the West that may crop up. After leaving Chicago acts will play Minneapolis, Duluth and other Loew cities in that district.

Ella Weston, who has been chief booker for Ackerman and Harris, retains her position under the Loew regime and is now in New York discussing the new order of things with Jake Lubin, who is in charge of the Loew booking interests.

### "LINCOLN" SHOW GETS \$17,000

John Drinkwater's "Abraham Lincoln," which has been watched with keen interest by those who were skeptical as to how a play of this type would appeal to Broadway's pocketbook, is selling out for every performance. Last week's receipts amounted to almost \$17,000, according to the management.

### SECOND FROLIC GETS \$7,000

The Friars repeated their Frolic at the Lexington Opera House on Sunday night and made in the neighborhood of \$7,000. Their previous performance, including program advertising and auction sale of seats, had netted them about \$26,000, which brings the total of both up to \$33,000.

### "THE WAY TO HEAVEN" GOOD

PROVIDENCE, R. I., Dec. 30.—"The Way to Heaven," written and produced by Earl Carroll, had its first performance at the Shubert Majestic here tonight. The play is of the fanciful type, the real action taking place in a drama within the play.

In the rooms of Li Fu Yang, a wealthy and cultured New York Chinaman, Arthur White tries the opium pipe and dreams that he is an Emperor in China centuries ago. To his court comes the emissary of the war line Manchu empire to the north, demanding tribute and the Princess Ming Tzu. Slowly awakening to a belief that he is not dreaming, the Emperor finds that he loves Ming Tzu.

But his nation has followed the ways of peace, and he is powerless. An attempted escape is halted, Ming Tzu is slain before his eyes. He awakens from his dream, however, to meet Ming Tzu again, this time as the cousin of his chum.

The piece was excellently acted and staged. The settings, although following the modern method of reaching effect by suggestion rather than by elaborate detail, introduce much that is fine in Chinese ornamentation. "The Way to Heaven" has a delicate fancy and an unusual interest which should insure success.

But the wisdom of the use of the opium dream, making it seem attractive, is to be doubted. The author might better have found some other means of launching his story.

The cast included George Gaul, John T. Murray, William Ingersoll, Henry Herbert, Frederick Arthur, Henry E. Dixey and Madeline Delmar.

### FRISCO HOUSE RE-OPENING

SAN FRANCISCO, Dec. 26.—The Republic Theatre, which is located at Sutter and Steiner streets, will reopen as a motion picture house in January after being dark for two years. The house was formerly known as the Alcazar.

### "SOME BABY" GOING ON ROAD

"Some Baby," the comedy that has been so successfully presented in stock for some length of time, is to be released shortly for a road tour.



JAMES KENDIS AND JAMES BROCKMAN

Kendis and Brockman, the two "James Boys," have somewhat of a corner on the hit market this year, and if they keep up their present gait stand a good chance of establishing a record that will hold for years.

During the past seven months they have turned out seven song hits: "I'm Forever Blowing Bubbles," "I Know What It Means to Be Lonesome," "Golden Gate," "I Am Climbing Mountains," "I'm Like a Ship Without a Sail," "Sunny Weather Friends" and "For Every Door That Closes Another Will Open for You." All of these songs, with the exception of the last one, has been taken over by a large publishing house, and a large-sized offer is now being considered for the remaining number. Several of the songs, which have been placed with other houses, are on a royalty basis, which means that the two young writers are assured of a big income for this and the coming year. Their record has been little short of phenomenal, turning one success out after another with clock-like precision and regularity.



# VAUDEVILLE

## MOSS FORMING COMBINE WITH MASTBAUM

### PLANS EXPANSION OF CIRCUIT

That B. S. Moss and Jules Mastbaum, of Philadelphia, are considering a combination to take over a chain of theatres running a combined vaudeville and motion picture policy became known early this week. In fact, Moss and Mastbaum are now making a tour of eastern Pennsylvania, looking over houses.

Just what theatres are being considered could not be ascertained, but it is possible that the Sablosky and McGuirk string will be among those taken over. These include about ten theatres in Philadelphia, which play split-week vaudeville of five acts of a fairly high class, all of which are now booked by the Moss offices.

Moss has been ambitious to extend his vaudeville chain of houses for some time, and a combination with Mastbaum will, in all probability, be the means to this end. About a year ago, the Famous Players and Moss made a deal whereby the film people were to take over his houses and screen their features there after they had played the Rialto and Rivoli. But this deal fell through when, it is said, Marcus Loew, whose business with the Famous Players amounted to more than \$600,000 a year, objected on the grounds that he was promised first run of F-P pictures after they had been shown at the two down town theatres.

Since that time Moss has been seeking to expand. Rumors have been frequently current that he was contemplating the building of more theatres, but little credence was given to the reports owing to the amount of money that the building of these would have entailed. However, Moss, in partnership with Mastbaum, could take over a chain of houses for a reasonable outlay and would be in an advantageous position to book them by reason of their proximity to the Philadelphia houses that he now books. Mastbaum has a large financial interest in all these theatres.

If the Moss-Mastbaum combination goes through, it will probably start with a chain of Philadelphia and eastern Pennsylvania theatres in conjunction with the New York houses and will expand to other eastern points as fast as its normal growth will permit.

Moss is expected back in the city at the end of the week, and it is intimated that by then the combination will have been consummated.

### LEAVES "OVERSEAS REVUE"

SAN FRANCISCO, Dec. 26.—Tom McGuire has left the cast of Will Morrissey and Elizabeth Brice's "Overseas Revue," playing the Orpheum Circuit. He closed at Fresno. Francis Young, who, for the past year, has been a member of the Columbia Musical Comedy Company, of Oakland, will step into McGuire's role in Los Angeles.

### LOEW NAMES B'DWAY HOUSE

The vaudeville house that Marcus Loew is to build on the corner of Forty-fifth street and Broadway has already received its christening. It will be known as Loew's State Theatre.

### ELTINGE CARRYING 186 GOWNS

SAN FRANCISCO, Dec. 29.—Julian Eltinge is carrying 186 gowns with him on his tour of the world. Many of them were made in San Francisco.

### NEW ACTS

The Aborns have in rehearsal under the working title of "Pikers" a musical comedy in three scenes, the name of which, in all probability, will be changed to "Oh, Mabel." The book and lyrics are by Jack Arnold. The musical numbers are being staged by Elmer Floyd. In the cast will be seen Ted Roberts, Eddie Lawrence, Camille Polaire, Margeret De Von, Jed Dunn and Billie Cooper, with a large chorus.

McCarthy and Fay, who starred for several seasons in vaudeville in "Suicide Garden," by Herbert Moore, are now breaking in a new vehicle, working in full stage with an elaborate special act. The act is by George Wells, a New York newspaperman, and is being booked by M. S. Bentham.

Billy Seabury, the dancer, is heading a new act which is ready for a break-in. Supporting him are six girls and a pianist. The act is on the order of the William Rock act, although Seabury's vehicle includes more dancing.

The Marty Brooks Song and Dance Revue, with four men and two girls, will open this week on the Keith circuit, out of town. The act features Hite and Reflow, with Georgie Stone, Manny Smith and others.

Mattie Choate, who has been playing the two-act for several seasons in "two-acts," will soon return to vaudeville in a new playlet, supported by a cast of two.

Bedford and Armitage will present a new sketch shortly, assisted by Joan Vernon, called "The Girl from Topeka," and written by Allan Spencer Tenny.

Ray Cussare, formerly of the "Monte Cristo, Jr." show, and Bert Dixon, the song writer, have teamed up and will open shortly in a new act.

Cynthia Kellogg, formerly with "Flo Flo" and "Katinka," and Frank Bernard, of "Fifty-Fifty," are rehearsing a new vaudeville act.

"Wopology" is the name of a new act which is the vehicle of Pinto, Beck and Boyle. It will open in vaudeville next week.

Ralph Trois and Billy O'Brien, a new Italian act, with special sets, called "Uno Me and Co."

Jess Martin, of Martin and Carson, will open shortly in a new act.

Max Stamford will open with a new mind-reading act shortly.

### LEAVES ELTINGE SHOW

SAN FRANCISCO, Dec. 25.—Winona Winters will not sail as a member of the Julian Eltinge Company on its foreign tour, owing to the fact that her parents do not wish her to leave America. She was offered special inducements by Eltinge, but had to refuse. She will open a tour on the Orpheum Circuit shortly.

### KLEIN GETS NEW ACT

"Pistols For Two," a farce-comedy written by Bille Shaw and presented by Seabury and Shaw, will open out of town this week. The act has a special setting and features Joan Perry, Ernest Paul and Adrian Bellevue. It will be under the direction of Arthur Klein.

### SCHWAB BRINGING ACT IN

"Last Night," a farce with music being produced by Lawrence Schwab, will open on January 5 at the Alhambra. Earl Tompkins, is featured, with Clinton and Rooney, in a cast of ten.

### STRANDED SHOW IS DEAD

Eugene Murphy, who produced "Miss Manhattan," the tab which stranded up State recently, arrived in town last week. The show will not be reorganized.

## SENT TO PRISON FOR STEALING COAT

### TOOK IT FROM STORE WINDOW

FORT WILLIAM, Canada, Dec. 27.—Convicted of the theft of a fur coat valued at \$395, taken from a local store several weeks ago, Harry Weber and Mrs. Cecelia Weber, were last week sentenced to two years' imprisonment in the Stone Mountain penitentiary by Judge O'Lery. Shirley Weber and Dolly La Salle were allowed to go on suspended sentence, providing they immediately left this country.

According to the local authorities, the performers arrived here several weeks ago and were billed to appear in "Dancing a la Carte." The day of their arrival, one of the women members of the act is alleged to have taken the coat from a local store, while others in the party engaged the clerk in conversation. It is said that she took the coat, valued at \$395, from the model form and replaced it with one from a nearby table, then leaving the store. Another clerk in the store noticed the woman leaving, and notified the manager, who immediately telephoned the police.

The police, after tracing down a box bought by Weber, in which, it is stated, he intended sending Christmas presents, discovered that the coat had been mailed by the latter from the post office, where he had insured it for \$100.

### BECK GIVES XMAS PARTY

NEW ORLEANS, Dec. 26.—Martin Beck, managing director of the Orpheum Circuit, who is here speeding up the work of the new \$750,000 Orpheum building, entertained stage folk of the Orpheum and Palace theatres on Christmas day with a dinner and dance on the stage of the Palace Theatre.

### NAUGATUCK HOUSE REOPENS

NAUGATUCK, Conn., Dec. 27.—The Rialto Theatre, this city, which has been closed for a period of three weeks, during which time it has undergone repairs and redecorations, reopens on Monday the 29th, with a split week vaudeville policy of four acts and features.

### WIRE-WALKER FRAMING ACT

SAN FRANCISCO, Dec. 27.—Perry Oliver, the tight-wire walker, has returned from overseas and will go into training shortly before breaking in a new act. He has had a number of offers to play his quartette of wire-walkers, known as the Four Olivers.

### CLIFFORD AND WALLACE TEAM UP

Jack Clifford, who was last seen here in vaudeville with Evelyn Nesbit, is preparing a new act in which he will appear with Irene Wallace, the motion-picture star. James Madison is writing the act, which will consist of singing, dancing and some novelties.

### CARTER SAILS DEC. 31ST

SAN FRANCISCO, Dec. 27.—Carter, the magician, will sail for the Orient, starting a world's tour, on Dec. 31 on the Matson steamer, after several disappointments in securing passage. He will take a company of twelve people with him.

### FULTON CONCERTS END

The Sunday night concerts at the Fulton Theatre, inaugurated last week, were abandoned after the first Sunday night. The large number of other Sunday concerts made it impossible to do business.

### SOPHIE MAY PLAY FOR LOEW

Sophie Tucker and her new act, which she showed at the Colonial Theatre a few weeks ago, will not be seen on the Keith time, due to a difference of opinion regarding the act's value.

Miss Tucker asked \$2,000 for the act, but the managers' offer came nowhere near that figure and she took up negotiations with the Marcus Loew office. The salary offered by the Loew offices was said to be all that Miss Tucker asked, and on Monday she was considering accepting a route. Miss Tucker considers the act the best she has ever presented, and spent nearly \$5,000 in preparing it for a showing.

### FASHION FROLIC ENDS

On Saturday night, the Parisian Fashion Frolic ends its engagement at B. S. Moss' Broadway Theatre, after an eight-week run. The act has been running, in conjunction with a feature picture, and has meant capacity business at the Broadway at practically every performance.

The presence of French mademoiselles in transparent pajamas and bathing suits, meant an average weekly business for the Broadway of about \$11,000. The biggest week was the third, when the box-office receipts approached the \$14,000 mark. The Parisian Fashion Frolic will probably make a tour of the other Moss houses, remaining a week at each.

### CHOOOS DOING NEW ACT

George Chooos, producer of "The Little Cottage," has placed in rehearsal a new miniature musical comedy called "The Apple Tree." Ray Midgley is directing the production, of which the book and lyrics were written by Donald MacBoyle. Walter M. Rosenberg wrote the music. Fourteen people, featuring John Sully of the Sully Family, Della Rose, Muriel Thomas and Jerry Manus, are in the cast.

### LaMONT OPENS THREE ACTS

Bert LaMont opened three new vaudeville acts this week. They are "Cowboy Courtship," with five people, which opened at the Lyric, Hoboken, on Monday, and "Western Kids," which opened at the United States Theatre, the same town. This act has five people in it. Also, the Ward Sisters opened in a new singing and dancing act at Perth Amboy.

### GUARANTEEING GROCK

Probably with the experience of Wilkie Bard's premiere in mind, there is some rather unique advertising of Grock in the lobby of the Palace Theatre this week. One large streamer over the entrance reads in part: "We guarantee Grock because we fixed his salary after seeing him work." Another sign reads: "We guarantee Grock to be funny."

### SOLDIERS REFORM ACT

Ackerman and Baron, who separated when both members of the team went into service, have now teamed up again, and are rehearsing a new act. They will open in Chicago about January 15.

### N. V. A. STENOGRAPHER ENGAGED

Miss Helen Scher, who has been in the employ of the N. V. A. as a stenographer since its birth, has announced her engagement to Sol Goodman. The wedding will take place in the early Spring.

### STOKER HAS FARCE ACT

"Last Night," a one-act farce comedy, with music by William Le Baron, makes its New York debut next week at the Alhambra Theatre. The act was produced by Floyd Stoker.

### FIELDS AND CONWAY SPLIT

Sally Fields and Charles Conway have split their act in England, where they are touring the Moss houses. Miss Fields is completing the tour alone, according to the report.



## COLONIAL

Leon Gautier's Bricklayers is one animal act that is always interesting, and, to make it more so, there is no director or trainer on the stage while the act is in progress, except in one scene. The offering contains several bits that serve excellently for laughs, and they did not fail their purpose with this audience. The dogs are exceptionally well trained, and not one missed a cue when reviewed.

The Otto Brothers presented their travesty on vaudeville, written for them by Frank North. The boys have some clever "hokum" in the act and handle it well. The pair work in one, separating the stage into two parts, one being the stage proper, in which they do their turn, and the other representing the wings, where they show to the audience the secrets of two-acts and their petty quarrels off-stage. They put over many a gag that is true about "back-stage" conversations. The "Nance" bit at the close of the act went over for a comedy hit and sent the boys off to a nice hand.

"Ye Song Shop" is another of Irwin Rosen's girl acts, in which Rosen has again set a record for splendid, in fact, gorgeous costuming. The offering features two men, who are programmed as Warren Jackson and Robert Adams. One of the men sings very well and the other is an excellent dancer. The act is built somewhat on the style of Mabel Burke's "Old Time and Modern Song Revue," but, instead of screening the numbers, this act has a very attractive set in three, with a book on each side. When this book opens, the words of either the old or the new song (whichever is being rendered), are visible on the cover and a very pretty girl poses—and later dances—in each number. There are seven girls in the offering, all of whom deserve programming, for this is one girl act in which all of the girls are very pretty and talented. "Speedy" Ryan, despite her name, looks wonderful in an old-fashioned costume; her sister, Katherine Ryan, does a dandy eccentric dance, and Vivian Birmingham almost stopped the show with one of the meanest shimmeys handed to vaudeville. We should like to mention the others, but couldn't learn their names, although all are very capable. Pat Rooney is credited on the program for the idea of the act, and Cliff Hess and Joe Santley with the music and lyrics. The act is one that will please any audience from start to finish.

Lane and Moran are still doing the same act which they have offered over the small time for the past year, with the addition of one or two new gags. Mickey Moran, or rather Tom, as he is programmed, formerly did the same kind of a turn with Bert Wheeler. The boys handle their material, despite its age, excellently, and were a riot here. Moran, for some reason or other, refused to take the extra bows with Lane, though it must be said that the audience wanted him.

Irene Franklin, with George Fairman at the piano, offered her old numbers for the opening part of her act, and it seems that the audience liked them better than the new ones. For that matter, the "waitress," "chambermaid," "redhead" and "Bringing up the family" numbers are hard to replace with material half as good. Miss Franklin was called back for a curtain speech in which she told the reason for Burt Greene's absence.

Grace Nelson made her debut in vaudeville for the first time about a month ago, and it seems that she can now take her place with the standard headliners. An attractive appearance, and a voice of exceptional range are her qualifications, which are sufficient for any audience.

It was only three weeks ago that Claude and Fannie Usher were seen here with "The Bide-a-Wee Home," but that seemed to make no difference with the audience. The playlet presented by these two is in a class by itself, and they scored a hit.

George M. Rosenor was also seen here recently, but found it easy going. He has a lot of "blue" lines in his material, which were eaten up by the gallery mob.

The Ara Sisters seem to improve their dance offering every time they are seen, and it will not be long before these girls will surprise vaudeville by being something more important than a closing act. G. J. H.

## VAUDEVILLE REVIEWS

(Continued on page 10)

## PALACE

The pictures opened and were followed by Mijares and company. The company consists of two men and a young woman who only fill in to introduce Mijares and his wire work. However, one of the men does two good tricks on the thread. There is a story in which Mijares exits from a confectionery store in an inebriated condition, and goes to his room in a hotel where a sheet is hung on a clothes line. Mijares goes to the line and uncovers a brand of walking that is sensational. The "book" of the piece drags and the only real acting takes place while he is spinning and whirling high above the stage.

Lou and Jean Archer are a fine looking pair of song and dance artists who go through a routine of songs that are too much alike to show off their real value. The girl wore a few pretty gowns and the tough dance finish sent them off to a big hand. The "Bowery" number would have gone better had only one verse and chorus been offered.

The Spanish Revue, held over for the second week, just passed, as it is a slow moving affair, with the principals doing solos that did not cause much excitement. The act is costumed in real Spanish style. The song of Rosa De Grenada was one of the features.

George MacFarlane came at the right time to save the slow moving show, and he surely held up his end. He was in good voice and rendered a number of popular songs to the delight of all. A story told between the numbers was a scream, and he was compelled to do an encore and make a speech of thanks before the audience would permit him to retire. Herbert Lowe, at the piano, accompanied him.

Leon Errol surely made a blunder when he spied some friends in the audience, and seemingly played to them instead of to the entire audience. It was in bad taste, and had Errol known that it killed most of his best laughs, he surely would have done differently. However, the act is a corker and Errol is a real comedian, getting laughs aplenty after he settled down. For a fully detailed account of Errol's vehicle we refer you to New Acts, where the offering will be reviewed at full length.

"Topics of the Day" was flashed during intermission.

Shelia Terry, Harry Peterson and Gatti Jones offered "Three's a Crowd," with music, lyrics and staging by William B. Friedlander. All three worked as if they enjoyed it and the result was very good. Miss Terry is a splendid performer and Jones one of the nattiest chaps in the game, while Peterson sang very well. The act is worthy of headline position on any first-class bill, as the music and settings, not forgetting the romance, is about the best bet of the season.

Grock came and conquered. The question often arises, "What does he do?" The answer is, "He does everything but skate and walk a wire." The audience was skeptical at his initial performance, but before many seconds passed he had every one with him. Several new comedy bits with acrobatic trimmings followed in close succession, and his playing of the violin, piano and concertina brought forth much applause. His makeup is grotesque to the extreme, and, as a contortionist, he is surely there. He also sings a song with a comedy yodel and heavy bass notes. Dialogue with his straight man caused a ripple, and the contortion of his countenance was always good for a laugh. After the act, he made a speech and thanked the audience for the appreciation.

Joe Browning braved the storm and won. A harder spot would be difficult to imagine, and, if this performance was a test of his ability, then Browning should have no fear, for he went over with a bang, taking several well deserved encores.

Page, Hack and Mack closed the show with a skillful hand-balancing act that held all in. The last trick is a corker and well deserved the heavy applause it received. J. D.

## RIVERSIDE

Le Poilu opened a show that is the greatest holiday bill one could desire. Le Poilu, a French war veteran, offers a novelty instrumental act that went over like wild-fire and started applause that continued all through the show.

Second position fell to the lot of Yates and Reed, who offered their comedy singing and talking act with all the fine touches that they always display. They had a hard time getting off the stage, for the audience was very insistent and they took an encore.

Vie Quinn, Broadway's latest "jazz" find, followed; and, as usual, cleaned up a big hit. Frank Farnum did not appear with the act at the Monday matinee, but George Kreer and the Memphis Five did what they could to fill in, and, although the act went over for a huge hit, we missed Farnum. Miss Quinn is a rival, and a good one, too, of any of the Jazz queens on the stage.

Swift and Kelly offered their "Gum Drops" skit, and had the laughs flowing like the old Green River used to. This couple have united personality, ability and material into a pleasing little skit, which they rightly call a comedy confection. It must also be said that it is also an infection, or, rather, infectious. They declined an encore.

Grock is all that is claimed for him and a little bit more. He is a clown, an acrobat, a musician and a showman. What more could one ask? He has the assistance of a neat appearing and capable violinist, who also serves as straight man for his humor. Grock plays the violin, concertina and piano, and plays them well, too. His bits were laughing riots and he had to repeat several of them. After taking an encore and innumerable bows, the audience still wanted more, and Grock made another bow, without make-up. He is headlined, with the Mosconi Brothers sharing honors.

Following intermission and the "Topics of the Day," which, for a change, had a few good laughs in it, came Hugh Herbert, in his character study of Jewish life called "Mind Your Own Business." Herbert is, without a doubt, the best student of Jewish character on the stage today. His type is not exaggerated nor grotesque, and the beauty of it all is that he is depicting the people of a race other than his own. Herbert is assisted by a capable company of three men and one woman, whose names are Samuel Rose, Anita Pam, Harry H. McCollum, and Joseph Hogan. The act was a hit from start to finish. Herbert had to stop several times to wait for the laughter to subside before being able to continue with the dialogue.

Ben Bernie, with his fiddle and a few gags came next and walked away with a large hit all his own. He borrowed Grock's grotesque suit case for comedy effect at the beginning of his act. Bernie has a lot of clever gags that he keeps feeding to the audience rather successfully. He gets a good many laughs out of his fiddling and imitations on the violin. He took an encore and several bows before taking farewell. A few of his gags might be eliminated without at all injuring his act.

Although billed as the Mosconi Brothers, Louis and Charles, the following act was really the Dancing Mosconi Family. They just danced their way into an overwhelmingly large hit. The act took about four encores, for the audience knew the boys, and showed that they did. For a detailed revue see "New Acts."

Hanlon and Clifton closed a bill that is an all-star one in more than name. Their act is truthfully billed as "The Unexpected." They start in with violin and vocal music, and conclude, after one number, with a series of sensational balancing and strongman feats. The highest praise that could be given them is deserved, for they made an audience, intent upon razzing them, stay to applaud them insistently. S. K.

## ROYAL

The Jack Hughes Duo, a man and woman team, offered an instrumental turn that went very nicely, bringing them four bows in the opening position. The pair play the cornet, piano, violin, banjo and saxophone. They play well and offered a repertoire which consisted, for the most part, of popular numbers. The man played a violin solo, rendering a selection from the "Gypsy Airs," in which he displayed rather marked ability.

Helene Vincent could set about improving her offering by getting better lines for the patter bits. Her singing pleases, and she delivers fairly well. She opens with some talk on a 'phone and then goes into a popular ballad, afterward offering a routine of published numbers in which she intermingles some patter.

"Puppy Love" is one musical tab of vaudeville that is different, in as much as it does not contain a so-called "beauty chorus" or any kind of a chorus. Six people, three of each sex, make up the entire cast of the act, which programmed Dorothy Van and Frank Ellis, with Jack Edwards. Ellis, evidently the comedian, does excellent work, but the authors of the offering could greatly improve it by putting in gags that have not been used by a countless number of vaudeville acts during the past few seasons. The finish of the offering can also be strengthened. However, on the whole, the offering pleases, and with a little time to smooth over the few rough spots, will be able to give a very good account of itself. There is also another young man in the act, who must be Jack Edwards, who features eccentric dancing, mingled with some acrobatic work that is good. This young man almost stopped the show with his solo dance. Miss Van, also, is to be given credit for being a very neat dancer. She displays kicking ability as a feature. The others in the cast have little to do, but do that very nicely.

Victor Moore and Emma Littlefield were the laugh hit of the bill. Miss Littlefield, although programmed and billed, did not appear, owing to the fact that she was taken ill last week. However, a young lady by the name of Cummings filled in for her capably and no one in the audience was aware of the change. The act is a satire on the manner in which stage hands formerly, and in some places still do, treat actors, making life unbearable for them in every manner possible, by practical jokes. Moore was a riot with everything he did or said, and the two young men in his company gave excellent support. He was called back for a curtain speech.

Alice Lloyd, with William Walsh at the piano, not only succeeded in stopping the show in closing the first half, but also took a number of encores in which she rendered a few of her old numbers. Miss Lloyd, internationally known as a character singing comedienne, is assuredly an artist.

Following the Topics of the Day, Harry Anger and Netta Packer offered a routine of songs and patter which captured the fancy of the audience, and they went off with a good-sized hit to their credit. Miss Packer, who formerly worked the "Bookshop" act with Fred Heider, who stepped into Johnny Dooley's part in "Listen Lester," possesses an ideal voice for "blues" songs, and we would suggest that she use one number of that type.

Roscoe Ails and his jazz band scored the hit of the bill; in fact, one of the biggest hits scored here in a long time. Ails' dancing is very good, for he sure does put over some novel and difficult work. Midgie Miller is one of the best female eccentric dancers seen in a long time and certainly deserves equal billing with Ails, for she does just as much work. The band also came in for their share of applause.

Artie Mehlinger and George W. Meyer found it easy going with a number of their old and new songs. Mehlinger can use a few new gags to advantage. He has put a few new songs into the act and one in particular promises to become a hit.

The Juggling Nelsons replaced the Brians on the bill and gave an excellent account of themselves. Four men are in the act, which contains a lot of new stunts. G. J. H.



# VAUDEVILLE

## CITY (Last half)

The Four Paldrens opened a show that was of big time calibre. They offered a novelty acrobatic act in which some very difficult and entertaining stunts were shown. There are only three working members of the act, the fourth acting as a sort of "props" and manager rolled into one.

Darling and Dorley, a man-and-woman song and dance team, have one thing that stands out in their turn, and that is a dance number in which they do some fancy stepping, with the house entirely darkened, so that electric lights on their shoes show only their feet moving. This bit is somewhat novel. They should use it to close their act. They scored very nicely.

"All's Fair," a laughable little sketch, with two men and a woman, was on third. The plot of the play is briefly this. Albert wants to marry Constance, but she is too jealous to be agreeable, so he and Reggie hit upon a scheme whereby they teach her a lesson. Reggie poses as a burglar, who turned crooked because a woman turned him down. The scheme works wonderfully well, and all ends happily.

The news reel offered a short interruption at this juncture.

Frank and Tobie, playing a return engagement, offered their song and dance revue, with as great success as they did the last time they played here. Their numbers went over for individual hits and they scored heavily.

Arthur Lloyd might bill himself as the card and ticket man. He offers several new wrinkles in the card trick line, and then goes on to say that he boasts of being able to produce any kind of a card or ticket the audience might ask for, and what is more important, he does it. They just couldn't stump him, and he was a riot.

"Ye Old Song Shoppe," a song and dance revue, could easily hold its own against any song and dance revue on the boards today. It is a revue in which the old and new songs vie with each other for popularity. Seven girls and two men comprise the turn, which is a treat from beginning to end. The folks in it can really sing and dance, which is not always the case in a revue.

Van and Vernon, with the advantage of position and a friendly audience went over with a tremendous bang that re-echoed for two encores, and some bows.

Red and Blondy have one of the fastest and most entertaining tumbling acts we have seen in a blue moon. They work so smoothly and so unconcernedly that it is a pleasure to watch them. The most difficult tumbling or risky stunts are treated as jokes by them. They walked off with a huge hit tucked under their arms.

Harry Carey in "A Gun Fighting Gentleman" was the feature picture. S. K.

## JEFFERSON (Last half)

Orville Stamm, "The Young Hercules" opened the show with his novelty strong man offering. His act is different from other strong man turns, inasmuch as he possesses the ability to sing, tell stories, draw, and do various other entertaining things, as well. He is a marvel of physical culture, and his act went over with a big bang.

Morati and Harris were on second with a comedy singing and talking act in which Miss Harris takes the part of a newspaper reporter interviewing Morati, a great tenor. Morati has a robust tenor voice that he employs well. The act was received with favor.

Georgia Campbell and Boys, the latter numbering three, offered a southern singing act that went over nicely. Miss Campbell is costumed as a belle of the days of '61, and the boys are also dressed in the habit of that period.

Marva Rehn is one of those spontaneous comedienne who radiates sunshine all over the place. She is a tall blonde with a likable personality and knows how to put a number across. She sang several comedy numbers, and concluded with a ballad. She took an encore.

"His Taking Way" is one of those girle acts that starts nowhere and ends in the same place. There are two men and six girls in it. The piece is supposed to be a travesty on the movies, and has some redeeming points, such as pretty girls, some good gags here and there (mostly there), and a couple of fellows who can dance exceedingly well. The act went over very nicely, all things considered.

Cerro, the accordionist, is back with us again. He offers a number of varied selections upon his instrument, which he plays well, and scored a good sized hit, taking an encore. Most of his numbers are of the popular variety.

Conroy and O'Donnell offered the conventional black and white face act. They are dressed as postmen, and their talk is built around the daily lives of the mailmen. The talk is rather witty, although time-worn in spots. They sing several parodies, and get away with it quite easily.

The Sam Yee Troupe closed the show, presenting their Chinese novelty juggling act. The turn contains juggling, contortion, and what not, in a most entertaining combination. William Desmond in "The Blue Bandana" was the feature picture. S. K.

## VAUDEVILLE REVIEWS

(Continued from Page 9)

### AUDUBON (Last half)

Devitt, Burns and Torrence, with their "toy-shop" novelty, started a short vaudeville bill of five acts. The offering pleases, for it contains a great many novel features. The acrobatic work is done well and the scene, in which the giant, operated by the "doll," eats everything in sight, delighted the children.

Renie Riano started her offering with a snappy opening and offered a number of imitations, which, while not very faithful, gave her an opportunity to display some excellent eccentric dancing. This youthful girl is destined for better time, for she has ability that is sure-fire. The act will be fully reviewed under "New Acts."

Louise Carter, and her company of a young man and girl, scored a hit which will be remembered for a long time in this house. Not only did they stop the show, but the news reel, which followed, had to be stopped after the second scene was on to allow the lights to go up so that Miss Carter could quiet the applause of the audience by taking another bow. The playlet is a classic, and the dramatic work of Miss Carter brought tears to the eyes of many of the audience.

The story tells of a mother who is expecting her boy back from the war, and, waiting with her, is the boy's sweetheart. He returns, but instead of his hand being wounded, as they have been told, he is totally blind, as a result of shell-shock. Unknown to the audience, as well as the boy, his mother and sweetheart decide to give him a shock, working on the theory that this shock will cure the blindness which itself resulted from a shock. So his sweetheart pretends that she has married another while he has been away, and his mother pretends to go insane. When he sees his mother is mad, he loses all reason himself and tries to kill the girl. The strain through which he goes brings the desired result, and he can see again. There cannot be too much praise for Miss Carter's performance, in the role of the mother. The boy and girl also give a splendid account of themselves.

Willing and Jordan are using the same material they have been presenting for the past few years. Most of the songs are special numbers, but there are one or two old published ones in the routine that could be replaced with newer material. Both have a nice appearance and sing well.

Nattie Farrarri and company closed the vaudeville with their dance offering. Miss Farrarri is supported by two men, both of whom dance exceptionally well. Miss Farrarri herself displayed very good ability, and the act found favor. G. J. H.

### HARLEM OPERA HOUSE

(Last half)

Stanley and Dale followed the pictures with a dance offering. The men have a good variety of steps and the ability to put them over. However, when reviewed, it seemed that they were evidently in need of a little more rehearsing in some of the steps, for there were a few that were awkwardly done. They went off with a good amount of applause to their credit for an opening turn.

It is seldom that an act using a set in full stage and built along musical tabloid lines, is found in second spot, but after seeing "The New Doctor," one doesn't wonder why this act was placed in a spot so early on the bill. The offering is handled by two girls and two men, one of whom takes off the role of Hebrew comedian with a "wop" dialect. The other man possesses a good voice and has that for an asset. The girls also sing fairly well.

The outstanding fault of all of them is the mechanical method in which they read their lines. All in all, the act needs what its title calls for—"A New Doctor."

Tilyou and Rogers, working in "rube" make-up, also as old men, offered a variety turn in which the tumbling bits were the best. They put over a few gags which are old enough to be forgotten, and undoubtedly were by this audience, for they brought a lot of laughs. As the act is primarily a tumbling offering, it is a good one. The stunts done by the pair are exceptional.

The Shirley Sisters and Bud Bernie presented their new song cycle and were a solid hit. The new numbers in the act are done well and the costumes worn by the girls pretty. Bernie, in addition to being a corking good pianist, sings well and aids materially towards the success of the act.

Although he was not billed, and his name was not put out on the signboard, Jimmy Flynn was accorded a big hand on his entrance. Flynn now has a pianist with him in the person of Walter Donagan, who also puts over one comedy number by himself. Flynn sang a ballad and an anti-Red number.

Al. Fields has a very clever monologue which is replete with laughs from start to finish. It netted him an encore here.

George N. Brown and Billie Weston closed the show with their walking act and gave a good account of themselves. G. J. H.

### VICTORIA (Last half)

A vaudeville bill of five acts was opened by Fred and Lydia Weaver, who perform feats in midair, suspended by their teeth. The act runs along with considerable speed and is taken out of the rut into which acts of this calibre are likely to fall by a touch of the artistic. This gives the turn a double appeal for, besides the artistic way in which the various feats are done, they are quite difficult.

Bill Dooley, working in second spot, deserved to work in next to closing. He is a young chap that has been endowed with a wealth of versatility and has used it to make his act distinctively different from other singles. Dancing is probably his forte, although he is a good story teller and struggles bravely through several songs. His impression of Bernard Granville doing the drunk-dance was excellently done, and made a good finish to a fast act. As a rope-spinner, Dooley shows that he took more than a correspondence school course in the art, and handles the lines just long enough not to be tiresome, while his impression of Fred Stone, at the end of the rope-spinning bit, is very good. After finishing his present contracts, Dooley should add a bit of polish here and there, after which he should find no difficulty in landing with both feet on the big time.

"What's It All About?" should have been the name of the sketch offered by Townsend Wilbur and company. It is full of hokum, poorly written lines, most of which are old, and replete with plays on words. It's the old, old story of the young man who wants the daughter's hand, and father objects. Then, to test the young man's love for the girl, the father disguises himself and sounds out the suitor. Closing line as follows: "Now that you have proved you really love my daughter, take her, my boy, and be happy." (Or words to that effect.) The young man has considerable personality, and it is his work that saves the playlet from the rocks.

Frank Walmsley and Mae Keating do songs and patter in one and got a number of laughs from a generously disposed audience. The man plays the most foolish kind of a nut we have ever seen in vaudeville—but to the reviewer, he appeared insipidly foolish. The act closed with a song by Walmsley.

Maxine Douglas, assisted by Al. Carabelle and Girls, has an act that is now too long, but which, if combed down, with several of the weaker bits eliminated, could move with a snap that would make it sure-fire for the Loew clientele. In the first place, the girls in the act are not only pretty but possess real singing voices, while the special music in the act is tuneful and well arranged. Carabelle also does his work nicely, and the opening scenes between himself and the girls are big-time stuff. But the act takes a lower ebb with the appearance of Miss Douglas, whose singing does not compare with some of the other members of her company, while her dancing ability is only fair. H. J. G.

### PROCTOR'S 125TH ST.

(Last half)

Foster and Peggy, a man and a dog, held the initial spot. Foster puts the dog through a series of stunts. The dog is well trained and does his work nicely.

Cutty and Nelson found the second spot easy with their musical offering. Cutty, one of the old Six Musical Cutties, opens the turn with a number on the xylophone, with Miss Nelson at the piano. She also offers some vocal numbers in which she is accompanied by Cutty with a muted cornet. Both handle their end of the act well, and went off to much applause.

Jarvis and Harrison, also man and woman, followed with a pleasing comedy skit that gave a good account of itself. The pair handle their lines well and also deliver some singing in good style.

Florence Tempest and company, the latter consisting of three young men of very attractive appearance, one of whom plays the piano, presented their miniature musical comedy called "Tumble in Love." The offering contains no plot, but gives the entire company a chance to put over some very pleasing singing and excellent dancing. Miss Tempest has a world of personality, and looks, sings and dances well. With the company in her act she has it easy going.

Charles Howard and company scored a big laugh hit with their turn. This is the same act presented last season by Charles Howard and Tyler Brooke. Another young man has succeeded Brooke and does his work capably. There is also a new young lady in the act, a very pretty brunette, who dances with the young man and also comes in for some patter. Howard's "souse," which he is supposed to have received from gumdrops and lollypops, brought a lot of laughs, and the other two gave a very good account of themselves with their bits.

The Wheeler Trio closed the show with a sensational strong man, acrobatic and tumbling routine. The men have some stunts that are new and thrilling. G. J. H.

### PROCTOR'S 23RD ST.

(Last half)

Felix and Fisher, man and woman, opened the bill with some comedy acrobatic and trapeze work that caused laughter and thrilled alternately. Both work hard to get over and they certainly did. Some of the stunts were sensational.

Karl Karey, in full dress, and looking like an after-dinner speaker, offered a song and planologue that was a riot. He has a full rich baritone voice and knows how to use it, whether for the rendition of a comedy or ballad number. He also plays the piano nicely. He took an encore and a few bows before they would let him go.

Leon Stanton and company, the latter consisting of two women, offered a comedy sketch that held a laugh a minute. Stanton, as the Civil War veteran, has become widely known and liked, and this characterization adds to his laurels. He is screamingly funny and the way he puts his gags across would make Jehoshaphat himself laugh. The two women lend excellent aid.

Harmon and Washburn, both members of teams that have become famous in vaudeville, scored so heavily that the audience wanted to hold them on longer. The act is the same as Miss Harmon did a few months ago with Carrie McManus, except for some new song numbers. The piano moving bit was a gale of laughter. Their singing was deservedly encored, for both have good voices.

Nelson and the Barry Boys, would, to all appearances, indicate a three-man act. It is a woman and two men. They offer a real variety act, in which is commingled dancing, singing, story-telling, and acrobatics. All three are excellent acrobats, one of the boys, working in black-face, is a clever comedian and blues singer, and the other man and Miss Nelson are whirlwind acrobatic dancers. All in all, it is one of the fastest song and dance acts we've seen in some little time.

Charles Irwin has added some new material to his act and, despite the fact that he followed a comedy acrobatic act, he just walked on, told his stories, sang his songs, and walked off again, coming back to take two encores, and leaving them wanting more.

Corra Youngblood Corson and her Knights of Columbus Octette closed the show with the rendition of several instrumental numbers. All eight play brass wind instruments. The act went over nicely.

Dorothy Dalton in "L'Apache" was the feature picture. S. K.

### REGENT

(Last half)

One noticeable improvement at this house is the playing of the orchestra. It was quite evident that A. Juskowitz, the conductor, has succeeded in his efforts to unify the playing of his men and, if they continue playing as they did the last half of last week, there is no reason why they should not be reckoned as a splendid musical aggregation.

Mercedes, "the psychic eighth wonder," whatever that may mean, assisted by Miss Stanton, who is to Mercedes what Boswell was to the late Dr. Johnson, entertained, of course, but there's something about the act that makes it lack lustre. Maybe it's the poor piano playing of the "mystic" mademoiselle.

Shelton and Terry are a couple of well-dressed girls who sing, dance and play the piano. The one that plays the piano also sings well. Theirs is a neat act that left a good impression.

Conkley and Dunlevy, in a gay black-face offering which they call "Overs There," because the setting is a trench during the war, made 'em laugh heartily despite the age of some of their quips. There's a great deal of wholesome fun in their offering and Dunlevy's intermittent gurgle is infectious.

Mason and Dixon, a man and a woman, both of whom are not new to vaudeville, as was apparent from their general demeanor, sang and chattered a bit, with the result that they earned their salt.

Smith and Kaufman are a seasoned pair of gentlemen who look well in conventional evening attire. They sang, hurled verbal quips at each other and made their presence felt generally. Toward the end, they managed to inject enough pep into their offering to establish themselves favorably.

De Dios Circus, as the name implies, is an animal act. There are monkeys, a pony and dog in it, all trained to perfection. The dogs exhibited intelligence and, in the main, the offering was both interesting and entertaining. M. L. A.

### EQUESTRIENNE LEFT \$100,000

Mrs. Risina Cooke Adams, who died here last October, and was known for many years as one of the greatest equestriennes who ever appeared here, and wife of Geo. H. Adams, a famous clown, left an estate valued at more than \$100,000 in personal property. Her two daughters, professionally known as the Adams Sisters, and her husband, share in the estate, which is divided as follows: one-fourth to each of the daughters and one-half to her husband.



# VAUDEVILLE

## BEATRIX DOANE

Theatre—Fifth Avenue.  
Style—Singing.  
Time—Twelve minutes.  
Setting—In one (special).

When reviewed, Beatrix Doane evidently was giving her first metropolitan performance with this act, for, although her closing number sent her off to a big hand, she took entirely too many bows, creating a poor impression at the end. However, this fault is more easily remedied than some of the others in her offering.

Miss Doane is an attractive brunette and possesses a fairly good voice. Her act consists of an opening number in which she announces that she will sing four songs, and then does so, making a change for each number. Her last number is a selection from "Sometime," in which she wears an extremely short but very becoming frock. The act needs a little time to smooth over the rough spots, but, later, will do nicely for the better class of small time houses.

G. J. H.

## GOULD AND ARBUCKLE

Theatre—Fifth Avenue.  
Style—Singing and talking.  
Time—Fifteen minutes.  
Setting—In one and full stage.

Billy Gould starts this offering in one, with a song about his act and the fact that a pretty girl is essential to the success of any act in vaudeville today. The setting then goes to full stage, where he and Miss Arbuckle put over a "hokum" drama, using some gags that are good and some that are only fair. After the drama is presented, the pair complete the rest of the act in one.

Miss Arbuckle delivers a few songs very well, for her voice pleases. Some patter in this part gets laughs.

Both present a nice appearance, deliver their material well, and, with a few improvements in the way of new gags, should find it easy going.

G. J. H.

## SIX MOORS

Theatre—Jefferson.  
Style—Acrobatic.  
Time—Twelve minutes.  
Setting—Full stage.

Dressed in blue, red and gold costumes, with black shoes and stockings, five dark and swarthy men and one woman comprise this act, the routine of which consists of pyramid building and tumbling. They open with an exhibition of pyramid building in which they demonstrate the ability of one man to support several other people without any apparent effort on his part. After several pyramid tricks, they offer a variety of tumbling stunts such as have been seen for years with all Arabian acts. The work of the men is fast and, in some cases, novel.

The act is an excellent opening or closing turn, for it has speed, style and novelty.

S. K.

## JUDSON AND HALE

Theatre—Hamilton.  
Style—Singing and talking.  
Time—Fourteen minutes.  
Setting—One and two (special).

A man and woman make up this team, the man being formerly known as Skipper, of Ashley and Skipper. The pair use different sets, opening in two, going into one, and going from one to two again, with a special set in each case. Both present a very good appearance and sing excellently. The talk has some room for improvement, but pleases.

The act possesses class from start to finish, and both members have pleasing personalities. It will not be long before they can make a bid for an early spot on the big time.

G. J. H.

## STEVENS AND BORDEAUX

Theatre—Greenpoint.  
Style—Skit.  
Time—Twenty minutes.  
Setting—Four (special).

Stevens and Bordeaux have an ordinary man and woman rural skit. The pair are good performers, but their material is such that even a Chic Sale could not go very far with it. The talk is rather funny in spots, but that just about lets it out. The most detrimental thing about the entire business is that there is no apparent sense to it at all, at all!

This pair are wasting excellent ability upon poor material.

S. K.

## BERRIE AND JONANI

Theatre—Fifth Avenue.  
Style—Singing.  
Time—Twelve minutes.  
Setting—In two (special).

Two women of good appearance, assisted by a pianist, have a classical song cycle that will soon make the better houses. The act is presented in a setting that is very pretty, and also artistically arranged.

All of the songs are delivered as duets, and the women stay on stage all through the offering. Both possess good voices and have arranged a pleasing repertoire of numbers.

G. J. H.

## NEW ACTS AND REAPPEARANCES

(Continued on Page 34)

### ROSCOE AILS AND BAND

Theatre—Fifth Avenue.  
Style—Comedy, dancing and band.  
Time—Sixteen minutes.  
Setting—One and full stage (special).

"Frisco became known to the public through an original style of dancing. Roscoe Ails, a short young man made up like a "hoke" comedian, evidently intends also to become popular through an original routine of dance movements. His dances, however, are much more difficult than those of "Frisco."

Besides having a jazz band in his company, Ails is supported by a young lady, who dances and comes in for some patter and song bits. This little girl does fully as much work as Ails, if not more, and is entitled to equal billing.

She opens the act in one, and is joined by Ails. Patter that lasts entirely too long follows. Later, the setting goes to full stage and the jazz band starts its work. The girl then starts off with an eccentric dance and is followed by Ails, who reveals his special line of work in a dance that consists mostly of slides. The dancing is original and gets over very well. The jazz band, however, would do well to arrange a different program of numbers for the dances, for their present selections do not show them off to the best advantage.

The act will do well wherever jazz and eccentric dancing is liked, and it seems that that is every place nowadays.

G. J. H.

### SHELDON AND HANSLAW

Theatre—Proctor's 23rd St.  
Style—Playlet.  
Time—Thirty minutes.  
Setting—Four (special).

With a little more working out, this little playlet ought to shape up into a very likeable bit of vaudeville.

The plot is simple, being as old as the world itself. It has to do with a certain young millionaire called Billy Sampson and a young society woman named Delilah Smith.

One can scent the plot in the names of the characters. Bill is going to teach Delilah not to be a flirt, but has his wing clipped when, after all his trying, she makes him propose to her. However, it was only a bet between herself and a certain Doctor Matthews, that she could make him propose. Bill, not to be outdone, keeps his promise to make her marry him and makes her do it.

The playlet is rather cleverly written and very well acted. With rounding out, it should not take very long before it can make the rounds of the better houses.

S. K.

### ELLA SHIELDS

Theatre—Bushwick.  
Style—Impersonator.  
Time—Fifteen minutes.  
Setting—One and four.

Ella Shields, billed as "the debonaire comedienne," and just from England, offers several impersonations of the male sex that are not only interesting bits of character study but so well done that half of the audience didn't seem to know that the performer was one of the fairer sex.

She opens in evening dress, top hat and all, and sings a love ballad. About thirty-five seconds elapse between the first and second impersonations, the second being a middy in "The Kings Navy," for which she has a special number entitled "The King's Navee." She closes with a "Swell Tramp" number.

Miss Shields has the height, build and voice to present an excellent male impersonation. In fact, so well does she fit the part that it is hard to realize that a woman is doing it. It might be suggested that, after her third number, she show herself in woman's clothes, so that the audience will understand what it is all about.

S. K.

### SHIRLEY SISTERS & BERNIE

Theatre—Proctor's 125th St.  
Time—Fourteen minutes.  
Style—Singing, piano and dancing.  
Setting—In three (special).

The Shirley Sisters have already appeared over the Keith circuit with their sister act and Bud Bernie, said to be a brother of Ben, has played with a few acts on the same circuit.

The girls have now worked out a new routine which is much better than their old one, in which Bernie sings a few numbers himself, besides handling the piano end of the offering capably. The girls have also secured a new wardrobe and setting. The numbers are much better fitted to the pair than those in their offering of last season, and are also delivered to better advantage.

The act is nicely set and, all in all, should find it easy going.

G. J. H.

### LEON ERROL AND CO.

Theatre—Palace.  
Style—Comedy and falls.  
Time—Twenty-five minutes.  
Setting—In three (bedroom).

Leon Errol is showing practically the same act, after an absence of exactly one year, as he did before he went to appear at the London Hippodrome, where he proved to be such a laughing sensation that jealousy on the part of George Robey, compelled him to cut his time to seven minutes.

After his act proper at Keith's Palace Theatre, Monday, December 22, he addressed the audience and thanked it for its kind appreciation of his efforts and said, "I am surely glad to be back home."

Errol has long been identified as a portrayer of "The Souse," and in this act, "The Guest," he is assisted by Alf. James as a butler. The latter conducts him to his sleeping chamber, and while there they go through a routine of talk that contains many bright lines, expertly delivered.

During the action of the playlet, Errol falls several times in such a peculiar manner that the audience screams with laughter. He then tried to juggle a vase, only to have it strike a pedestal and break. This piece of business brought forth a howl of laughter.

After destroying the antique, he decides to retire and, after two futile attempts, carries part of the bedding to the floor and rolls the blanket around his body with the pillow projecting high above his head. He then flops into bed with a smile of satisfaction beaming over his countenance, and the curtain falls.

Errol is a comedian of the old school who knows the art of comedy, and the act is replete with humor, expertly delivered. In addition, it must be truthfully stated that in "The Guest" Leon Errol is a gem in the vaudeville circle.

J. D.

### NEIL MCKINLEY

Theatre—Proctor's 23d Street.  
Style—Nut comedian.  
Time—Twenty minutes.  
Setting—One.

Neil McKinley, he of the large proportions and good spirits, has somewhat changed his act since last we beheld him handling laughs across the footlights. Just as funny as ever and just as good natured, he now has an act full of clever cross-fire for some of which the audience is indirectly responsible. Neil, without his ladder, has to go down to the audience for his fun, instead of the audience looking up to him. However, be that as it may, he fools around, sings, tells a few stories, and gets away with it.

Neil, being a good Elk, has lots of friends in the audience, and, being a clever comedian, makes many more by his good-natured easy going method of delivery. Neil's act reminds me very much of a little gathering where everyone shows off their talents and Neal, being the best takes the cake. Neal, among his other accomplishments, used to be able to play a ukelele unless we are mistaken.

S. K.

### HALL AND ZARDO

Theatre—Audubon.  
Style—Violin and piano.  
Time—Fourteen minutes.  
Setting—In one.

Two women of attractive appearance are offering this musical turn, which can successfully make a bid for the big time. Miss Zardo, a sister of Eric Zardo, the pianist, plays the violin.

The act consists of various classical numbers, rendered very nicely, and selected and arranged in pleasing fashion. They close with a medley of popular numbers that sent them off to a big hand when reviewed and should do so in other houses. It's a turn with plenty of class.

G. J. H.

### AL BURTON'S REVUE

Theatre—Proctor's 58th St.  
Style—Singing impersonations.  
Time—Fourteen minutes.  
Setting—In one (special).

In Al Burton's Song Revue, the drop is divided into different sections, each containing the figure of a well-known star, such as Chauncey Olcott, Irene Franklin, Al. Jolson and Harry Lauder. Burton and his lady partner impersonate these characters.

While both possess very pleasing voices and appearances, the imitations, vocally, could not be called very faithful beyond using a number sung by the person imitated. However, this fault will not be known along the three-a-day route.

G. J. H.

### RENIE RIANO

Theatre—Audubon.  
Style—Singing and dancing.  
Time—Fourteen minutes.  
Setting—In one.

Miss Riano starts her offering after a stage-wait of a minute or more, by coming up from the audience and announcing that she is late and came in the front way, owing to the stupidity of a taxi-driver who forgot to stop in front of the stage-door. She also tells the audience that she has just been playing a benefit and that that is the reason she is late.

Renie Riano is not what one would call pretty, but she does possess a lot of personality, and when it comes to talent, she is chuck-full of it.

She also announces that she would imitate a few well known performers, but her first imitation was announced too quickly for the writer or those around him to get the name. However, the number resembled the style of Charlotte Greenwood. Her second was of Ted Lewis, in which she used a high hat and a freak clarinet, which made a sound like that produced by playing a comb and tissue paper. This imitation was not very faithful, but she uncorked a very good eccentric dance. Her closing number was that of a country girl, and again she did some very good eccentric dancing. This line seems to be her specialty, and she does it excellently.

She is due for the better houses.

G. J. H.

### DOLLY WARD

Theatre—Proctor's 58th St.  
Style—Singing and talking.  
Time—Fifteen minutes.  
Setting—In one.

Although billed as a single act, a man and a woman make up this turn. But, as the man works as a "plant," the woman only is billed.

The woman starts off the act with an announcement that her trunks have been delayed in arrival, and, if they will excuse her street clothes, she will try and do her act. She starts with a song, accompanying herself at the piano and is interrupted by the man, who comes up from the audience as an expressman, carrying a trunk with him. He refuses to give her the trunk until she pays him \$2.50, while she hasn't got, and sends him around to the house manager to draw on her salary. She then starts another number, and is again interrupted. Some more patter follows and the lady goes off to make a change, while the man delivers some talk containing gags that are fair and very suggestive.

G. J. H.

### ALPHA AND BALLET GIRLS

Theatre—Fifth Avenue.  
Style—Aesthetic dancing.  
Time—Twelve minutes.  
Setting—Full stage (special).

Aesthetic dancing, as a rule, is rarely appreciated in vaudeville for its full value. However, the audience at the Fifth Avenue liked these excellently formed girls and their good looks—and there were a few who seemed to appreciate their graceful dancing. Some of the "Oriental" girls in the ballet had an Irish tilt to their noses, but, perhaps there are Irish even in the Orient.

Alpha, despite her name, does not appear first. The four "Orientals" open with a dainty dance in which they display ability and bare legs. Alpha then does a solo dance, displaying the same things the girls did. Thus the routine goes on, with all appearing in the closing number.

G. J. H.

### GEORGE YEOMAN

Theatre—Colonial.  
Style—Monologue.  
Time—Fourteen minutes.  
Setting—Two.

George Yeoman several years ago inaugurated his "George Yeoman and Lizzie" act, which he keeps changing from time to time to suit the occasion as new topics for humor arise. Yeoman styles himself "the editor of the assassinated press," and is in charge of the office of "The Globe News Service."

Yeoman enters and starts reading the latest news reports from the ticker, and gives the news to the various dailies, cutting or adding to his stories to fit the type of paper that is getting the news. His gags are now all up to the minute and are really funny. His talk includes, the "Red Ark" and its inmates, the Automat, the one-arm lunch and various other items such as are bound to tickle the fancy of his hearers. Yet, there are a lot of homely truths contained in his act, too.

Not satisfied with having a lot of talk that is funny, he has some corking good bits of business, of which that of dropping whiskey from a sewing machine oil can is about the funniest in the act. Yeoman, by no means a new actor, has a new act that is a sure-fire laughing hit. There is not a moment in it when there isn't a laugh forthcoming from the audience.

G. J. H.



## STOCK NEWS

### BROADWAY PLAYS NOT ALWAYS GOOD FOR STOCK PRODUCTION

**Audiences More Particular and Exacting Than Rialto Theatre-goers. Many Plays That Have Made Good in New York Fall Flat in Stock Houses.**

The recent failure of several Broadway plays to make good in stock only emphasized the oft repeated assertion that a Broadway success is not necessarily an assured money-maker in stock. The reason for this is the difference in demands of the stock audiences, and the Broadway theatre-goer. The Broadway audience is a cosmopolitan, mixed affair, that views its shows from the angle of personal or racial appeal, while the stock audience is one that views its plays from the angle of appeal to the mind and heart.

"The Tidal Wave," a play that has been in stock for several years, never saw the light of Broadway, and yet has never

failed to get money wherever played in stock. "The Challenge," recently produced in New York, with a cast that, including extras, numbered about seventy, was tried out in stock just as it played in New York, and is said to have failed. It was rewritten, cut, and put on again, suitable for stock needs, and scored an instant success.

Other plays, such as "The Little Mother to Be," "After Office Hours" and plays of that type, have been great money makers, although practically unknown outside of stock circles. Stock plays, for the most part, are written for stock, and Broadway plays are written for Broadway audiences, and the two don't very well agree.

#### CHICAGO ADDS COMPANY

CHICAGO, Dec. 29.—Chicago is to have another dramatic stock company, according to plans made by Irons and Clamage, who have announced the opening at the National Theatre, on Sunday, January 4. The closing of the three Lorin Howard stock companies, earlier in the season, left Chicago with only one organization under the management of Frank A. P. Gazzalo. The new company will, therefore, put Chicago back on the stock map. The players will be under the direction of Frank J. O'Donnell.

#### NEW BRITAIN CO. TO CLOSE

NEW BRITAIN, Conn., Dec. 27.—The Lyceum Theatre Players, under the direction of W. C. Masson, will only play here for two weeks longer and then the players will return to their own homes.

The reason for the breaking up of the company is poor business. Whether the people of New Britain did not like the type of plays presented, or whether it was the nearness of Hartford that affected the company, is uncertain. The company will close on January 10.

#### WORLEY GETS MANY PLAYS

Dean Worley, general manager of the Wilkes Players, in Seattle, Denver and Los Angeles, who was in town recently to get plays for his company, has secured, among others, "The Country Cousin," "Pollyanna," "Daddy Long Legs," "The Willow Tree." Worley is expected to return again after witnessing the presentation of these by the various companies, and, if they suit, will contract for more.

#### WILKES MANAGERS CHANGE

SEATTLE, Wash., Dec. 27.—A switch in Wilkes' theatre managers took place this week, when John Cooke, who has managed several theatres along the coast, was placed in charge of the Wilkes Players here, and Newell Miller, whom he succeeded, was transferred to the Majestic, Los Angeles, where another of the Wilkes companies is appearing.

#### "GREAT DIVIDE" REVIVAL SET

PORTLAND, Me., Dec. 27.—Henry Miller's great success, "The Great Divide," the revival of which was recently announced, will be seen next week at the Jefferson Theatre, when the Jefferson Players will revive it. This company has recently been reviving several old plays, and also presenting the first stock runs of others.

#### MITCHELL SUCCEEDS EBEBY

OAKLAND, Dec. 27.—Ed. Mitchell has succeeded George Ebey as manager of the Fulton Theatre here. The house will continue to play dramatic stock.

#### "MIRACLE MAN" COMPANIES SET

The completed casts of the two "Miracle Man" companies that took to the road last week under the direction of the Benson Amusement Company, of New York, have been announced.

In the first, which will go to the coast, the following names are found: Paul Gilmore, Hal Crane, Cameron Clemons, Frank Readick, Sr., and Frank Readick, Jr., Millie Freeman; Bessye Dainty, last season star of her own company; Dixie Blair, Al. Henderson, Mary Adair and Ted McLean.

The second company, which will in all probability commence its tour in Chicago, going from there through the middle west, is composed of Olaf Skavalan, William Tully, Sydney Leonard, Lucille Adams, Robert Craig, James Stewart, Carl Norman, Gertrude Valentine, Ben Anderson, Geraldine Wood and John Niljen.

Both companies will play all the time there is throughout their selected territory and it is not expected to bring them back to New York for a year at least.

#### ONE "ABE LINCOLN" RELEASED

CHICAGO, Ill., Dec. 18.—The historical drama "Abraham Lincoln," written by Ralph Thomas Kettering, and of which there are two troupes on the road now, has been released for stock presentation. It has already been seen as a stock company attraction in Minneapolis and Milwaukee, where it played to phenomenal business.

#### JOINS MAC LEAN PLAYERS

AKRON, Ohio, Dec. 27.—Francis Sayles, who has just finished a vaudeville tour, and J. F. Marlowe, are new additions to the MacLean Players, appearing here. Both appeared in character parts this week and scored hits. "Captain Kid, Jr.," was the attraction. This is the company's twentieth week.

#### "LETTY" PLAY RELEASED

"So Long Letty," produced in New York some six years ago with Charlotte Greenwood and Sydney Grant in the leading roles, has been released for stock, and the first performance of the play will be given by one of the Poli companies, as Jim Thatcher has already contracted for its use.

#### OLIVER SWITCHES TOWNS

Otis Oliver, who just finished a successful season at Fort Wayne, Ind., has moved his company to El Paso, Texas, where he opens on the first of the year. He has made no changes in the personnel of the company, nor in its repertoire. No definite time for the engagement there has been set.

#### WESSELMAN'S CLOSE

The Wesselman stock company, which had been playing steadily for twenty-eight weeks, and traveling by motor truck, was forced to close its season in Indianola, Neb., last week. Since then, the Wesselmans have arrived in Los Angeles for the Winter.

#### SMYTHE-WALLACE DOING WELL

SCHENECTADY, N. Y., Dec. 27.—The Smythe-Wallace Players, who opened a run here this week with "Bought and Paid For" as the initial attraction, have done an excellent week's business. Smythe Wallace himself is the leading man of the company.

#### DESMOND CO. DO REVIVAL

GERMANTOWN, Pa., Dec. 29.—The Mae Desmond Players, appearing at the Orpheum here, under the direction of Frank Feilder, are presenting, this week, a revival of the old romantic drama, "Under Southern Skies." Miss Desmond and Feilder are in the cast.

#### DINKINS QUILTS PAYTON CO.

T. W. Dinkins has severed his connections with the Corse Payton Stock Company, now playing the Lexington Opera House.

## CHICAGO NEWS

#### WALTER MEAKIN RECOVERING

Walter Meakin, local theatre manager and booker, is slowly recovering from a broken collar bone and injuries received when he was hit by an automobile last week and seriously hurt. Reports from the American Hospital state that he will recover.

Scottie, who was operated on for tumor, is also recovering, according to a bulletin issued this morning by Dr. Thorek.

Miss Anna Gerder, of the chorus of "The Gaiety Girl," is expected to be able to leave the hospital within the week.

Percy Bronson, of Bronson and Bronson, was forced to cancel his engagement at the Majestic Theatre this week, due to illness, and was immediately removed to the American Hospital, where he underwent an immediate operation.

He is suffering from a complication of diseases.

Miss Palmer, a member of "Tillie's Nightmare," has fully recovered and rejoined her company.

#### TALK OF HUMPTY DUMPTY HOUSE

Chicago is to have a Humpty Dumpty Theatre, if plans now under way materialize, a children's theatre, where 50 and 25 cents will be charged and where the young folks of the city can see shows acted by children of their own age.

The new venture plans to lease the Central Music Hall. A stock company will probably be formed, and it is planned to start operations in January. Mrs. Joseph N. Eisendrath and Mrs. Louis Stummer were named as members of a committee to finance the proposition.

#### WON'T FIGHT INCREASES

Chicago theatre managers will not fight the proposed increase in license fees, although they are averaging less than 2 per cent on their investments. John J. Garrity, representing the Theatre Managers' Association, appeared before the council license committee today and stated that the theatres would stand the additional levy. The present rate is \$1,000 per year for legitimate theatres. The new ordinance would involve the payment of \$1,500.

#### ROLLO TIMPONI MARRIES

Rollo Timponi, business manager of the Colonial Theatre, in this city, stepped out of bachelorhood last week and entered the ranks of the benedicts. Miss Helen Lindsay, a non-professional, is now Mrs. Rollo Timponi. The wedding party included Mr. and Mrs. David Howard and Miss Marcelle Barnes and Harry J. Powers, manager of the Colonial Theatre.

#### BOOKED FOR SOUTH AMERICA

More than fifty American acts have been booked for the South American Tour, Ltd., since the arrival in New York some weeks ago of A. Bach, general booking manager for the Seguin theatres in South America. Among those booked are the Marian dog acts, A. Robbins and the Mirano Brothers.

The following acts leave by steamer on the following days for South America to play the theatres controlled by the South American Tour, Ltd.:

Dec. 31: McDonald Trio, Leah La-Quillan Trio, the Four Avolos, Frawley and West and the Four Pierrots.

Jan. 20: Polly Dassi and Company, Krayona Company, Herbert and Darem, Bert Wheeler and Company, Sisters Rappo, and Restow.

Feb. 15: The Skating Hamiltons, Ella Bard Company, Alberte Rouget and Company, Tate and Tate and two other acts to fill.

March 15: The Petet Troupe, Anita Diaz's Monkeys, the Rios and three other acts to fill.

The South American Tour has established a New York office at 47 West Twenty-eighth street, with Bach in charge.

#### JAKE STERNAD RESIGNS

After one of the hardest weeks of his life, spent as the manager of the State Congress Theatre, Jake Sternad has tendered his resignation as manager of that playhouse, to take effect immediately. He is casting about for another position. Charles Cummings, formerly manager of the State Congress, has returned there again in the position as manager. The latest vaudeville house is said to be encountering very bad business, regardless of the fact that it started out strong. It is badly located.

#### EQUITY HEARS COMPLAINTS

The local Equity board this week heard many cases of thespians against managers. Morrison and White were given a decision against the State Congress Theatre. A complaint against "La La Lucille," wherein the management endeavored to replace an actor with a stage carpenter, was dispensed with and the deal was called illegal. The actor still retains his position.

#### MANAGER STUCK UP

Hank Mallard, well known theatrical manager, will not tramp home so gleefully hereafter. On Wednesday night while roaming to his home on the north side, he was greeted with the command to "throw them up." He did, and upon arrival at his domicile found himself short his wallet with \$300, a diamond ring, stick pin and cuff links. Mallard admits the loot was well worth \$1,500.

#### EARL STEWART RESIGNS

Earl Stewart has resigned his position as managing director of the Palace Music Hall, to become the head of a steel company in Indiana. He will be succeeded by Col. William Roche, formerly manager of the Columbia and Star and Garter theatres.

#### HENRY BROWN ILL

Henry Brown, Chicago's prominent club booking agent, is seriously ill at his home here and is constantly attended by physicians. While his condition is reported as serious, it is thought that he will fully recover. He has been unconscious for several days.

#### ACROBAT IS INVENTOR

Al. Gillette, formerly a well known acrobat, is the inventor of a carpet cleaner that is netting him quite a fortune and a goodly amount of fame. He retired from showdom a few years ago and has since devoted his time to his inventions.



# CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

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Published by the

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### Warns American Performers

Editor N. Y. Clipper:

Dear Sir: American performers, coming to England, take a tip from me. English performers will not welcome you with open arms, and, to tell the truth, they hate Americans. It is too bad that all the flat head actors and red nose comedians couldn't come to America and see the way they are treated by American performers and managers.

English contracts are as good as gold, but read them over and be careful before you sign same. In fact, it would be well to take them to your attorney and let him read them over. We will take the case of Leon Errol, who was counted as a good performer in America, and Midgie Miller, an American feature, who were signed by Albert De Courville to appear in "Joy Bells," at the London Hippodrome, where George Robey, one of England's best red-nose comedians, was the star. Did Miss Miller and Errol work? Miss Miller did not and I timed Errol and he did exactly seven minutes in the same "Photo Gallery" bit that he did with Raymond Hitchcock in "Hitchey Koo." Oh, but what a difference. I don't see the names of these two Yankee performers mentioned in the reviews of "The Joy Bells."

The English theatrical papers tried to lead the British public to believe that Al Jolson committed a crime at the Palace Theatre, New York, on the appearance of Wilke Bard.

As for the Burlesque question, they have as many burlesque shows over here as in the States, only they call them "Revues." Some are on a par with the Columbia Amusement Company shows. But that goes as far as the word "some" is concerned. But no American managers could break into this end of the game.

CHARLES TAYLOR.

### CHALLENGES CHECKER PLAYERS

Editor N. Y. Clipper:

Dear Sir:—Looking over the columns of your paper, I noticed a tournament of checker players is being held in the rooms of the N. V. A.

I herewith challenge that body, individually or collectively, to play me a series of ten games, the loser to forfeit the sum of \$300 and the proceeds to be donated to the benefit of the N. V. A. checker club.

O. LOPEZ.

December 15, 1919.

Address N. Y. Clipper.

## Advertising Brings Success

By FRANK PARRISH

Advertising is telling who you are, where you are and what you have to offer to the world. If nobody knows who you are, or what you have to offer, you do no business, and the world is the loser through giving you absent treatment.

Advertising is the proper education as to where the thing can be found and, therefore, it is a necessity. We all know that necessity is the mother of invention. Necessity is ballast. We are part and parcel of one another but a little of the kindly glue of the human brotherhood put on through the medium of printers' ink, is needed in order to fasten us together.

This is a vital question. The difficult art of advertising is an art seldom understood by actors, actresses and other professionals, and, in many cases, by big men in the commercial and financial world. Advertising, like all art, is a matter of much technical skill, plus creative ability. And yet it is an Art that each Artist must follow when going into public life.

Only by advertising can buying power be stimulated, and to advertise well is to demonstrate the fact that you have the goods. Some expense may keep a man down, but he who indulges in it for advertising is pretty sure to keep up, for advertising is a sheltering tree. Actors and actresses who realize the value of publicity know it is the very life blood of their existence, and the more power an act has, the more it needs advertising as a matter of self-preservation.

Now, to be of real value to the reader, we will reveal the secrets on "judicious, constructive advertising" that we have carried out. None of us, in life, receives anything that is worth having save through working for it. Effort is the price of success. Wisdom is knowing and doing. Success in life depends upon nobility of purpose and persistence of effort. Few of us need to know more, but most of us need to do more, and through the greater doing, there will come the greater knowing.

After building a meritorious act through study, practice and financial investment, we have spent a lot of time and money in finding out how to create a demand for ourselves in the show business. We are not confined to ourselves alone, our agent or a few managers, among hundreds. We did not expect our agent to do all the selling; we helped him along by advertising. When an agent is submitting a list of acts, the advertised one will be chosen nine times out of ten.

Advertising will make your act salable at all times. You will not have any time for layoffs and the time filled will more than pay for your advertising. When you get a big time route, let them know about it through advertising. The buyers are busy people and they have no time to watch where each act is booked. It is up to you, through advertising, to let them know you are prospering and it also creates new outside buyers who will be ready to buy you when your big time bookings expire. Then you will cash in on your big time success as a result of your advertising efforts.

Success is a matter of general average and there are times when they all have to find outside buyers if they are to progress.

Moral: Watch yourself go by. Without advertising comes decay. This is not only true of the grocer or dry goods merchant, but equally true of the actor and actress.

### SAYS POOR SHOWS START RAZZING

Editor New York Clipper:

Dear Sir:—In asking you to be good enough to give me a little space for what I should like to say on the recrudescence of "razzing" in some New York vaudeville houses, I know it is possible that you may not be in full accord with my sentiments. But I feel pretty sure that a good many of your readers will agree with them, and I think the time is ripe for their presentation.

I will observe, first of all, that most of these outbreaks have occurred in theatres whose patrons are resident New Yorkers and not the ephemeral visitors of the Times square district. I deplore this form of rowdiness as much as anyone; but, in condemning it, I cannot also lose sight of the fact that something must be wrong somewhere for it to exist at all. And the rougher element are not wholly to blame. I am aware that it is generally they who give vocal vent to their disapproval, but it is also an undeniable fact that there is a far greater portion of an audience whose only reason for not similarly rebuking the fare offered is the fact that they are ladies and gentlemen. They merely content themselves by saying: "How do they get away with it," or "This is the last time I visit a vaudeville house."

The managers, therefore, do not become conscious of the real amount of displeasure that does exist, and the offending turn continues on its way unrebuked by those who possess the power to command real attention.

And yet these insipid turns can always gain applause. No matter how weak the act, someone is bound to applaud, and friends, professional applauders and the very-easily-pleased are able to make themselves heard out of all proportion to their importance and ability to judge the merit of an act.

There are too many acts around today whose only assets are a big amount of what is commonly known as nerve, together with a flashy, expensive wardrobe. A real performer could entertain in a bathrobe, and superb self-assurance which, really, is an utter inability to see one's self as others can, and numerous changes of costly clothes cannot compensate for total lack of talent as an entertainer. Flinging around of legs, arms and other movable parts of the anatomy does not mean presenting a dance.

I am, sir, yours with sincerity and respect.

ARTHUR NEALE.

158 West 65th St., Dec. 25, 1919.

## Rialto Rattles

### 4 YOU 2 SMILE.

F. P. A., the Tribune column writer, is writing considerably about John They. How about Ethel Clifton, 9a Payne and Cliff Crawford?

### MORE AND MORE EACH DAY.

There was a little girl, her name was Kate.  
She came down stairs in her nightie,  
They put her up upon the stage,  
And called the show "Aphrodite."

### BROADWAY SHOWS—RENAMED.

"Aphro's Nightie."  
"Linger As Long As the House Sells Out, Letty."  
"The Royalty Vagabond."

### OUR OWN REVUE.

(Entrance of chorus girls.)  
We are the girls of the chorus.  
Kind people have sympathy for us.  
They think we're abused  
And often misused.  
By managers cruel who adore us.  
But we would not trade with the gay prima donna  
For we know we have a million things on her.  
Why, we ride around in a limousine swell  
While she has to take the subway or "L."

### UP AND DOWN MAIN STREET.

Felix Adler sang grand opera at the Opera House the other night. He is still in good health.  
John Pollock has accepted a position as Martin Beck's chief expressman.  
Jeanette Kahn spent last Sunday in house-hunting. As soon as she finds a cozy home for two, Henry Chesterfield will be looking for a new secretary.

### NEW YEAR RESOLUTIONS:

"Resolved," said the vaudeville actor, "that I  
Will never kick because my salary is too high.  
You'll never hear complaint on any score  
If I should stop the show; resolved, I'll not be sore.  
And, if when New Year rolls around again,  
My salary should increase some five per cent or ten,  
Resolved that I will never raise a kick,  
But to my resolutions I will stick."

### A BROADWAY EPISODE.

I remember ONE NIGHT IN ROME when I went out in THE STORM with LIGHTNIN' flashing and, before long, we met MY LADY FRIENDS. Among them were APHRODITE, IRENE and an UNKNOWN WOMAN, who talked of NOTHING BUT LOVE for a certain CLARENCE, a ROYAL VAGABOND. Finally, we all said NIGHTIE NIGHT and CLARENCE took THE GIRL IN A LIMOUSINE, while she made ROLY BOLY EYES at him, which made him think of FORBIDDEN subjects and WEDDING BELLS. So he told the driver to look for THE SIGN ON THE DOOR OF HIS HONOR, ABE POTASH, and was about to have the ceremony performed when she said it was all a JEST and that she already had TOO MANY HUSBANDS.

### Twenty-five Years Ago

Isabel Irving appeared in "The Amazons" with the Lyceum Stock Company.  
"The Silver King" was played at Morosco's Grand Opera House, San Francisco.

A. M. Palmer secured the rights to dramatize "Trilby."

Adolph Phillip arranged with Klaw and Erlanger for their joint management of the Liliputians.

New plays: "A Cork Man" with Herbert Cawthorn, Eric Pollock, Susie Forrester and Leola Belle; "The Littlest Girl" with Bob Hilliard, Little Dorothy, Theodore Babcock.



LONDON

PARIS

## FOREIGN NEWS

SYDNEY

MELBOURNE

COURT RULES PROFESSIONALS  
MUST REGISTER ASSUMED NAMES

Important Decision Handed Down in Regard to Registering  
When Taking Them for Professional Purposes—  
Business Names Act Quoted by Justice

LONDON, Eng., Dec. 27.—Judge Cluer, sitting in the Shoreditch County Court, started something very important when he handed down a decision in the case of Mrs. Elizabeth Sullivan, professionally known as Elizabeth Hyde.

Mrs. Sullivan was suing Dr. Keenen to recover \$30 due her for a contract calling on her to sing at Frascatti's Restaurant. She had been engaged to sing by the McCarthy Agency, for Dr. Keenen, but, somehow, she never was called upon to do so. She instituted suit. The defendants claimed that she was using an assumed name, and, therefore, could not sue.

Judge Cluer, thereupon, consulted the statutes and, finding the Business and Professions Name act, read, as follows: "In any business or profession, where the person goes under a different name, that person has to be registered under the name to be used, before he or she can sue under a contract."

While the decision did not bear directly upon this case, inasmuch as Mrs. Russell's maiden name was Hyde, it is important to the profession at large, a great part of which did not know it was necessary to register when assuming another name for business or professional purposes, and hundreds are registering every day.

Judge Cluer's decision has caused a good many actors and actresses to make a trail for the registration office to register under their own and their assumed names.

This ruling follows closely upon several decisions in lawsuits where the defendants held that the name being sued under was not the person's own and not registered. Irene Magley, the American actress, was among those who were affected by the law. She was recently sued by a firm of brokers as "Miss Magley," but her attorneys dodged the suit on the grounds of incorrectness, by claiming she was "Mrs. Magley," and proving it.

## AUTHORS HAVING TOUGH TIME

PARIS, France, Dec. 26.—The recently organized Authors' Union which has brought together all the younger authors, is having a lot of trouble. Rene Fauchois is the founder of the union and several plays of his have been returned by managers since the founding of the union. His publisher has also returned a manuscript to him, saying that, since he is a unionist, he will not, of course, stand for having his book printed in an anti-union shop, where the printers are on strike. Fabre and Lorrain, members of the Actors' Union, have been cast as strikers in an anti-union satire being produced at the Ambigu, and are given parts showing unionism in a silly light.

## LIKE WOMAN DIRECTOR

LONDON, Eng., Dec. 26.—Mrs. Lilian Trimble Bradley, who staged "The Crimson Alibi" for George Broadhurst here and in America, will return here next season to produce for Arthur Boucher, at the Strand, her own play "The Most Wonderful Thing."

Mrs. Bradley will also produce for Broadhurst "The Storm," a play now running in New York, when she returns here.

## ROBEY CONCERT GETS \$25,000

LONDON, Eng., Dec. 27.—The concert arranged by George Robey in behalf of St. Bartholomew's Hospital, resulted in adding some \$25,000 to the fund of the hospital. Sir Oswald Stoll stood the expense connected with running the show, which was composed of twenty or more of the best acts in London. Among those who aided the benefit were George Robey himself, Marie Nordstrom and Mrs. Langtry.

## BEVERLY SITGREAVES CO-STAR

LONDON, Eng., Dec. 26.—Beverly Sitgreaves, well known in America as an actress of ability, is being co-starred with Robert Lorraine in a revival of "Arms and the Man," in which he appeared several years ago.

## MADRID VOTING ON STRIKE

MADRID, Dec. 26.—The strike of theatre employees here, which has been brewing for some time, will come to a head shortly when the theatre employees meet and vote as to whether they will strike or not.

## "SYLVIA'S LOVERS" IS LIKED

LONDON, Eng., Dec. 26.—The play current at the Ambassador's, "Sylvia's Lovers," by Bernard Holt and Cosmo Gordon Lennox, is a hit, as operettas go.

The piece is laid in 1715, in the Court of Luncheon, and has as principal characters a country maiden and a Prince. The story tells of a Prince Stanislas, who falls in love with Sylvia, a country girl that he has seen on her farm. He has her abducted and brought to his castle, where he woos her—a gentleman of the court.

She, however, will have none of him, preferring her rustic lover, Jacquot. He, however, falls in love with a cousin of the Prince's, and when Sylvia discovers that her court gentleman, with whom she has finally fallen in love, is none other than the Prince, all ends happily, with the two sets of lovers getting married.

In the cast of the play, produced by Nigel Playfair, are Deserie Ellinger, Patrick Byrne, Henry Caine, Theo Agar, Christian Morrow, M. Wilson, Pitt Chat-ham, R. Vincent, John Bateman, Charles Lumb, Joe Nightingale, Betty Chester, Beryl Freeman, Lena Maitland, Ann Desmond, Sybil Coulthurst, Dora Rozelli, Irma Perry, Clara Booth, Marguerite Lister and Edith Bartlett.

## REJANE STILL GREAT ARTIST

PARIS, France, Dec. 26.—Mme. Rejane, whose return to the stage was heralded as the outstanding feature of the theatrical season, has now been appearing for more than a month and judging by the crowds that attend the Theatre de Paris, her own house, and by the enthusiasm of the press and public, she has lost none of her power and greatness. Her vehicle is M. Bataille's play "La Vierge Folle," considered his greatest play. Mlle. Monna Delza, Mme. J. Darcourt, Pierre Magnier, Signoret, Calmettes and Roger Vicet are in the supporting company. The critics have found fault with only two things, the youth of Magnier and the abandon of the love scenes.

## HARVEY CHANGES PLANS

LONDON, Eng., Dec. 27.—Martin Harvey has opened his season of drama at the Covent Garden, with "Hamlet," instead of with "King Arthur" as originally planned. Robert Lorraine was to have played Launcelot, but decided upon another scheme, and the production of Laurence Binyon's new play was postponed.

## NEW PLAY OPENS

LONDON, Eng., Dec. 28.—Among the plays produced this month at the Elephant and Castle, by William Burgess and his repertoire players, is a new one called "The Right to Live," written by W. V. Garrod, who also supervised the production of the play. It is a war-and-after-war play, with an enemy spy and an army captain as the leading male characters.

Captain Warren has been, according to reports, killed in France after committing a treacherous act that resulted in the loss of half a battalion. Captain Muller, a German spy, acting as a British army officer, is in reality the traitor, aided by Godfrey Rawle, a regenerate rascal. Irene Fraser, a convent orphan, comes to London seeking the protection of Rawle, whom she thinks a friend. However, he wants to treat her as he treats all women, and she, after a struggle, stabs him with a hatpin and runs away, taking with her a packet she believes is her mother's. She meets Gwen Warren, wife of the captain, who has been ruined by Rawle. She begs Irene to take her place as Mrs. Warren, with the captain's mother. Gwen is killed in an air raid, and Irene, desperate, consents.

Captain Warren, however, has not been killed, but has been a prisoner in France. He returns, blinded, to clear his name. He and Irene live as man and wife. By a series of operations, he gets his sight back and finds his supposed wife a stranger. Things are explained and they are married, as they love each other.

Meanwhile, Muller has killed Rawle and is arrested as the murderer. Irene disclosed the packet she obtained from Rawle's room, which turns out to be evidence of Muller's complicity as a spy.

## "ON THE WING" FLIES HIGH

LONDON, Eng., Dec. 27.—Harry Day's latest production, "On the Wing," a musical comedy with book by Joseph Hayman and music by Max Darewski, has created quite a hit here. It was first produced at the Grand, Clapham, and later brought to the West End.

The play deals with the flights in love of Augustus Cann, a forgetful, butterfly chasing beauty connoisseur who, in order to inherit a large fortune, must marry before noon of April Fools day. He goes around the world searching for a bride, but it falls for Marion Bright to win him, after all. George Clark and Isabelle Dillon play the leading roles, supported by Walter Newman, Arlette Revena, Sophie Forrester, Bay Russell, B. Beresford and Miss Devetno.

## DECLARES BIG PROFIT

GLASGOW, Scotland, Dec. 26.—The directors of the Glasgow Alhambra have just declared their annual dividend, which this year amounts to 40 per cent, an increase of 10 per cent. over last year's figures. The net profits for the year ending September were \$75,500, after all overhead, taxation and reserve expense accounts had been deducted. Last year's profits were \$56,500. The directors are planning a reconstruction of their capitalization, which will still further strengthen the returns on the theatre.

## NEW "PANTOMIME" MAKES HIT

LONDON, Eng., Dec. 26.—The Messrs. Melville's latest pantomime, "Dick Whittington," was produced last night at the Lyceum Theatre, "The Wild Widow" having been withdrawn some time ago to allow for day and night rehearsals of the play. In the cast are Mabel Lait, Daley Cooper and George Bass.

## BRADY WANTS WEST-END HOUSE

LONDON, Dec. 26.—William A. Brady is trying to secure a West End theatre here for his exclusive use. If he gets one he will produce "Forever After" and others of his own production in it.

## COUNCIL FAVORS LICENSES

LONDON, Eng., Dec. 26.—The recent agitation started by the Bishop of London and committees representing all the various theatrical interests, for a new licensing law, has reached the London County Council, and it has been discussing the matter at length. Last week it decided that the new licensing law asked for was necessary, in view of the many existing evils in the managerial and booking end of the profession.

Just what this new law will be, what it will do and for how long licenses will be issued, has not yet been decided upon, and the matter will have to come up again at a joint meeting at which the Council, which is overwhelmingly in favor of the proposed law, representatives of the industry and the Labor Ministry will be present. They will take the matter in hand and it is expected that the law will be framed between them.

The agitation started some time ago, following the disclosure of conditions on the road by chorus girls and lady principals in so-called revues, which had been nothing but traveling smut and fast houses. Girls had been signed for these shows and promised good salaries and conditions. But after the shows had got out on the road, they were underpaid, mistreated, and when they refused to do as they were told, left stranded. Reports of this reached the theatrical organizations and the church, which immediately started the movement for a better and stricter license law.

## GRAND-GUIGNOL RE-OPENS

PARIS, Dec. 26.—The Grand-Guignol, closed since the start of the war, has reopened with a programme of six one act playlets. Of these, two stand out as excellent.

One of these two, "Un Soir au Bouge," by Charles Mere, author of "The Three Masks," tells the story of a Russian Duchess who takes up a bet of her Italian lover, to prove that she will have no fear if he takes her, unarmed and attired in evening clothes and diamonds, to a cut-throats' den. He takes her after the opera one night and pretends to be an assassin. Not only does he frighten her, but she loses her mind and stabs him just as a band of Apaches break in upon them. Mlle. Maxa and M. Paulais give a wonderful performance as the Duchess and lover in the playlet.

The other number of exceptional merit is from the pen of Pierre Rehm, a newcomer, and is called "G. Q. G. Amour." It is a grim tragedy in which Mme. Durand, Mlle. Beylet and Derlys and M. Viguier are given splendid opportunities to display their dramatic ability.

## MANAGER GOES TO PRISON

LONDON, Eng., Dec. 30.—Russell Vaughan last week began a five months' sentence at hard labor for fraud, having been convicted last month by a jury in Old Bailey.

Vaughan, whose right name is Joseph Emile Genee O'Brien, and who was known as a theatrical producer, was convicted with Dudley Frances Billings, an automobile engineer, for trying to defraud Thomas Miles of \$50,000 by means of forged documents. Vaughan also had a charge of obtaining money under false pretences against him, having taken money from girls, claiming to secure stage work for them but never having done it.

## BENEFIT FOR COMEDIAN

LONDON, Eng., Dec. 29.—Alfred Leslie, for many years a successful comedian and entertainer here, who two and a half years ago was stricken totally blind and worked as a blind entertainer for eighteen months, has been taken seriously ill with a severe nervous breakdown and is unable to work any longer. Leslie, who has a wife and four children dependent upon him, is being treated at a local hospital. Funds are being raised for him by professional friends and theatrical newspapers in London.



# BURLESQUE

## INTERNATIONAL NO LONGER IN EXISTENCE

### CIRCUIT ENDS; HOUSES RETURNED

The recently formed and much talked of International Burlesque Circuit, insofar as operating theatres and attractions are concerned, is no longer in existence, having ceased to function completely last week.

This circuit was organized a little over a year ago and was heralded as a rival for the patronage of the American and Columbia wheels. Houses were secured in various cities and towns that it was thought would support burlesque; franchises were issued and managers of shows on both the aforementioned wheels were approached on the subject of joining the new circuit. Report had it that many of these would be found there when the long awaited and often postponed opening of the circuit finally took place. But the opening failed to reveal them, and it later developed that the Columbia and American wheels had little, if anything, to fear from the inroads of the new firm.

When this circuit started, quite a number of houses were secured by the organizers, headed by Charles E. Barton, but most of these have by now been returned to the people they were acquired from. Among the houses which have been returned are the Corinthian Theatre, Rochester, which is the property of the Wilder Realty Company. The latter has since leased the house to a stock burlesque company, at present appearing there under the management of Jimmy James. The Pershing, in East Liberty, Pa., was returned to the Harris Amusement Company, which then subleased it to a dramatic stock company, now appearing there. The Gardner, Buffalo, N. Y.; the Gayety, Philadelphia, and the Folly, Baltimore, have been returned to their original owners and are now housing stock burlesque.

In a statement issued early this week, Barton announced that the company will be re-organized under his leadership, to produce and book musical comedy shows. This scheme has often been talked of, but if tried by the new firm will be attempted for the first time.

Just what the plans of Barton and his associates are could not be ascertained this week, inasmuch as they were themselves uncertain as to the immediate future, but all agreed upon the new scheme, proposed by Barton. It is expected that the plan will be put into operation within two months.

### STRENGTHEN "BON TONS"

Lou Barry's debut as soubrette in the "Bon Tons" last week has strengthened the female principal part of the show considerably. This was the one weak spot in the show until Miss Barry replaced Babe Burnette, who received her two weeks' notice to close, but did not work it out.

### MACK GOES WEST

J. Herbert Mack, president of the Columbia Amusement Company, left New York Saturday evening for San Francisco. He will spend about three weeks on the coast and return to New York early in February.

### GOING TO LONDON

Maybelle Gibson will sail on the steamship *Adriatic* for London Saturday, where she is booked to appear in her new act. Her contract calls for six months. Miss Gibson was prima donna of the Al. Reeves show last season.

### GIVE PARTY FOR KENNEDY

NEWARK, N. J., Dec. 27.—A theatre party 300 strong was given last night here at the Gayety Theatre to Jake Kennedy, one of the comedians of the "Monte Carlo Girls," by members of the Port Newark Athletic Club and the National Turner Club. Kennedy is a member of both.

### COMPANY CARPENTER MARRIES

Jay Shaw, carpenter of the "Hip, Hip, Hooray" company, and Elsie Edelman, a member of the "Bostonians," were married in Jersey City recently by Rev. Dr. O. E. West. Manager James Powers of the Majestic was best man.

### JOINS MT. MORRIS STAFF

Johnny Doe, formerly of the Columbia, has been appointed advertising agent of the Mt. Morris Theatre by Manager George Peck. He has on his staff George Blanchard, Harry Mack, Harry Stern and Joe McCormick.

### AMERICAN TAKES SHOW OVER

The American Burlesque Circuit, has taken over the "Blue Birds." The transfer took effect last week in Washington. Morris Wainstock is now manager of the show. Three new people have joined, including Arthur Laning.

### SYMONDS LEAVES COOPER

Teddy Symonds handed his resignation to James E. Cooper last Monday as manager of the "Victory Belles." He will close with the show Saturday. Stanley Dawson took over the management of the company.

### BREAKS COLUMBUS RECORD

COLUMBUS, Ohio, Dec. 28.—"Some Show" broke all burlesque records last week at the Lyceum, when it did nearly \$5,000. The previous record was \$4,600, done during fair week.

### JOHNNIE WEBER RETURNS

Johnnie Weber last week returned to New York from New Orleans, where he has just finished a ten weeks' engagement in stock at the Dauphine Theatre. Ike Weber booked him there.

### SHOW HAS XMAS DINNER

KANSAS CITY, Mo., Dec. 26.—A Christmas dinner was given to the members of the "Girls, Girls, Girls" company last night by the owners of the show, Deady and Kenney.

### UNDERSTUDY GETS A CHANCE

PHILADELPHIA, Pa., Dec. 28.—During the illness, yesterday, of Dot Barnette, of the "Cabaret Girls," at the Bijou, Billie Barnette, her understudy, jumped into the part.

### SCOTTIE FRIEDELLE GIVES NOTICE

Scottie Friedelle, working opposite Cliff Bragdon in the "Million Dollar Dolls," gave his notice in last week to close with the show in Philadelphia.

### ED DALY CHANGES

Ed "Dollar Sign" Daly has been transferred from the "Golden Crooks" to do the advance work for the "Burlesque Review."

### KAHN STANDS IN RIGHT

The chorus girls at Kahn's Union Square Theatre presented Kahn with a handsome smoking stand on Christmas Day.

### MICHAELS JOINING MINSKY

Sam Michaels, after a season's lay-off, will open at Minsky Brothers National Winter Garden next Monday.

## "ROSELAND GIRLS" HAS TWO COMEDIANS THAT WILL GET MONEY

James E. Cooper's "Roseland Girls," at the Columbia this week, had one of the biggest openings of the season outside of a holiday. The show, from a comedy, acting, musical, scenic and costume standpoint, warranted the big attendance.

Harry Coleman and Bert Lahr are the comedians. Both are out for laughs and get them. Coleman opens, doing an eccentric comedy that goes over for good results. He then does an old broken-down "legit." In this character he has no equal in this branch of theatricals. In the burlesque his "dope" character stands out. His idea of this character is very original. His make-up is a work of art and his acting splendid. Coleman is a finished actor and shows it in each role he portrays, for he is a distinctly different comedian than is usually seen. They liked him at this Broadway house.

Lahr is doing his Dutch comedy character, in which he appeared at this house several seasons ago before enlisting in the World's Great War. He is a funny fellow and made a good impression with the audience. He has greatly improved in his work since we last saw him. His dialect is good, as well as amusing.

Ben Hilbert, in the first part of the show portraying an old man in the role of a prohibitionist, carried it out well. In the burlesque, as a guide, he again took care of himself nicely.

Jim Hall, Ben Joss and Harry Bart had plenty to do all through the show. They worked "straight" in the first part and did Chinese characters in the burlesque. They are neat dressers, can read lines and, when it comes to singing, they are right there.

Kitty Mitchell shines in this show as she has in no other. She is placed right and every time she is seen, whether in a number, scene or bit, she registered a success. Miss Mitchell is a clever performer.

Stella Ward returns this season, after a year's retirement, with more glory and more finish than when she was at this house two years ago. She is a dancing soubrette, full of pep, who bubbles over with personality. Her numbers went big and she displayed pretty dresses.

Mattie De Lece is a pretty woman and, we might say, one of the best formed in burlesque. She is very attractive in tights. Her costumes are very pretty also.

Beatrice Darling is an exceptionally good-looking ingenue. Her red hair blends well with the costumes she displays and sets off a sweet personality. She dances gracefully and gets her numbers over well.

Billy K. Wells is responsible for the book. The first part is a travesty on prohibition and is well carried out, with many amusing situations properly acted by a good cast. This part of the show gave Lahr the best of it, while the burlesque, which was located in Chinatown, gave Coleman a better show. The piece was in two acts and eight scenes. There is a story, carried out with a number of bits that blend in well.

The "drinking" bit went over nicely as offered by Coleman, Lahr and Miss Mitchell. The "imaginary trip" bit went over well. It was done fast and cut down some, so as not to let it be tiresome. Coleman, Lahr and Miss Ward were in it.

An amusing scene was offered when Coleman did a broken-down "legit," working up a good drunk on borrowed dimes. He did some great acting in this scene, as well as giving several good recitations. Lahr and Miss Mitchell worked up some good laughs in between.

The "insult" bit was laughable the way Coleman, Hall, Bard, Joss and the Misses Ward and De Lece did it.

A burlesque dramatic bit, in which Lahr and Miss Mitchell appeared, was funny.

The bit where the boys tapped the "cop's" club for drinks, while he was talking to a reformer, went over big. Coleman, Lahr, Hilbert, Hall and Miss Ward were in this bit.

The "snake bite" bit went well as offered by Coleman, Lahr, Joss and Miss Ward.

The "cemetery" scene, which closed the first part, showing two graves, one of booze, the other of beer, was well put on and was away from anything seen so far here.

The "dope" bit offered by Coleman and Lahr went big. Coleman has a lot of new material and put it over well. Lahr "fed" him all through the scene. At the finish it was greeted by a big round of applause. Coleman's "dope" character was exceptionally well done all through the scene.

Miss Mitchell cleaned up in her specialty, in which she offered three numbers. She put them over cleverly.

The "hold up" bit pleased the way Lahr, Hilbert and Miss Mitchell did it. Coleman and Miss Mitchell followed this with a good "love" bit.

Coleman, assisted by the chorus, put over a number exceptionally well.

In a specialty in one the California Trio offered an act that went over bigger than any trio that has been at this house so far this season. The boys sing and harmonize well and dress their act neatly.

The chorus was well trained and a pretty lot of girls. They dance finely, particularly the pony line. The costumes are bright and pleasing to the eye and the scenery and electrical effects well carried out.

The "Roseland Girls" is a fine entertainment with two men who know the art of handling comedy. It is a show that is kept up to the minute and should be a big winner at the close of the season. Sid.

## KAHN SHOW, LAST WEEK, ONE OF FASTEST EVER AT THE HOUSE

One of the fastest shows ever given at Ben Kahn's Union Square Theatre was seen last week. It was in two acts, the first being called "The Mysteries of the Alps." The "Doctor Shop" followed, and both were produced by Joe Rose. These parts are well known burlesque scenes that never fail to go over. Rose injected a few bits and numbers in both scenes, however, which made them more likeable.

Kahn put three more new principals into the show last week, and they all went over very well. First, there was Esther I. Wood, the new prima donna, last season with "Blutch" Cooper's "Roseland Girls." She has an excellent voice and rendered her numbers at this house very satisfactorily. She wore some pretty dresses.

Hazel Hargis, who recently closed with the "Rose Sydel London Belles," is the new soubrette. This young lady jumped right into favor here, as they liked the way she put her numbers over. She took six encores Tuesday afternoon with "My Man" number. She is the type of soubrette they want at this house.

Wenn Miller is the other new member of the company. He is a neat appearing juvenile "straight," who can put over a number and dances well. He has a good voice for reading lines, but is a little nervous yet, stock burlesque evidently being new to him. He dresses well and has a pleasing personality. He should develop into a very good man in a short time.

Harry Koler and Joe Rose, both doing their regular characters, handled the comedy and kept things going at top speed all the time. They never once missed a laugh.

Brad Sutton, as Red Garry, a Western character, was very successful in this role. He played the part as it was intended to be played.

Norma Bell was in most of the scenes, and she handled them well. She also put her numbers over nicely and wore pretty gowns.

Helen Adair added to her popularity by her sweet singing and clever manner of working in the scenes. She, too, displayed pretty dresses.

Miller, assisted by the chorus, won several encores the way he put "You'll See the Day" over, right after the opening of the show. The "detective" bit went well the way Rose, Koler and Miller did it, and the "tree of truth" bit was very amusing as offered by Koler, Rose, Sutton and the Misses Wood, Bell and Adair.

Miss Adair was very successful with the "My Sweet Baby" number, and it was generously encored.

Rose, Koler and Sutton did the "card game" bit very well. The "bell ringing" bit also pleased, as done by Koler, Rose, Sutton and Miller.

Miss Bell took several encores with her "I'm a Dreamer" number.

The "brother-in-law" bit was well done and took the way Rose, Koler, Sutton, Miller and the Misses Wood, Bell, Adair, Hargis and two stage hands did it.

There were a number of other bits and numbers that scored, as did the dance offered by Cassillies, assisted by the Kahn chorus.

The girls all worked hard and looked pretty. Solly Fields staged some pretty numbers, which showed off well from the front. Sid.

### TRENTON HOUSE ROBBED

TRENTON, N. J., Dec. 29.—Burglars escaped with \$122 from the safe in the box office of the Grand Burlesque Theatre, here. Some jewelry, which was in the safe, was not taken, evidently overlooked by the thieves in their flight. William L. Davis and Preston Brown, both employed as cleaners in the theatre, are now under arrest under suspicion of being the robbers.

### LEAVING "MILLION DOLLAR DOLLS"

Loretta Ahearn, soubrette of the "Million Dollar Dolls," has given in her notice to close with the show in Philadelphia next week.



# MELODY LANE

## PUBLISHERS READY TO START BIG MUSIC ROLL BUSINESS

**Definite Announcement Will Probably Be Made in a Few Days—  
Big Banking House Said to Be Ready to Finance  
Project—Music Roll Plant May Be Purchased**

The plans of a number of publishers of popular music to enter the music roll manufacturing and selling business, as printed exclusively in *THE CLIPPER* last week, are fast reaching maturity, and by the end of this week a definite announcement regarding the company may be made.

The original idea considered when the eight publishers first met some six or eight weeks ago has grown to big proportions during the various consultations which have been held at frequent intervals, and the plan now under consideration, and which has been practically adopted, is the formation of a company of great size and of far greater financial and business strength than was even dreamed of when the publishers first got together to discuss the music roll situation.

The idea at present, according to a party in close touch with the situation, is to form a company which will immediately take over one of the big roll manufacturing companies and commence immediately upon a nation-wide campaign of roll exploitation. This campaign alone would incur the expenditure of an enormous amount of money which, added to the big

cash outlay which the purchase of a roll plant necessitates, would at first thought require a greater amount of cash than publishers might find available just at present. The plan, however, is said to have been laid before a big banking concern and gone into in much detail with the result that the bankers are said to have announced their willingness to finance the proposed new company to any extent required.

The readiness with which big capital could be obtained for the floating of the enterprise is said to have amazed the publishers, who had not realized the important position to which the music publishing industry has in the past few years advanced, and with the realization of the fact that practically unlimited capital was at their disposal, have gone ahead with the plans for the formation of the company at a great rate.

No definite statement regarding the proposed organization could be obtained from any of the publishers who have been meeting and discussing the matter, and in the meantime the rest of the local publishers, as well as the music roll men, are looking upon the matter with the utmost interest.

### WITMARK SONGS SCORE

Just back from a tour through the South over the Loew circuit, the McMahon Sisters report to M. Witmark & Sons that they met with so much success featuring "That Wonderful Mother of Mine" and "Let the Rest of the World Go By," that they intend to keep on singing these numbers indefinitely. Another Witmark song in tremendous favor is "I Love You Just the Same, Sweet Adeline." Miller & Bradford are scoring heavily with it in all their engagements on the Delmar circuit, and so are Murphy & Klein, another clever team who know how to put a song over in good shape. The performance on trumpets of "Let the Rest of the World Go By," which is such a sensational feature of the Jack Hughes-Duo act, is on a par with the success met with by the Bison City Four in the same big ballad hit—perhaps the best of all the good things ever written by J. Keirn Brennan & Ernest R. Ball.

### ROLL COMPANY WARNED

The Victory Roll Company of Lansdale, Pa., a music roll manufacturing concern, has been making some reproductions of the Broadway Music Corporation publications without going through the formality of securing the publishing company's consent.

The matter was brought to the attention of the Music Publishers' Protective Association, and a letter of warning was sent to the roll manufacturers. The roll house promised to immediately obtain the necessary consent and to comply with all the regulations of the association in regard to roll manufacturing and marketing.

### "CAROLINA SUNSHINE" LEADS

"Carolina Sunshine," the big Harry Von Tilzer song hit, is leading the Von Tilzer catalogue by a big margin these days, and is one of the most popular songs on the market.

### JULIUS WITMARK ON VACATION

Julius Witmark is spending a short vacation with relatives in Lynn, Mass.

### TITLE CONFLICTS SETTLED

During the past three months thirteen song title conflicts have been settled by the Registry Bureau of the Music Publishers' Protective Association. In the list of song titles which the bureau has amicably settled are the names of three songs which have since scored big hits, and had the conflicts not been avoided, expensive legal proceedings would doubtless have resulted. The registry bureau, the idea of E. C. Mills, assistant secretary of the executive board of the organization, is fast taking a position of prominence in the music world, and is being recognized by music houses which do not even hold a membership in the organization.

### GILBERT HAS NEW SONG

One result of L. Wolfe Gilbert's appearance at the Majestic Theatre, Chicago, last week, was to establish the fact that his new comedy song, "Will It Ever Be the Same Again?" is indeed a hit. Wolfe has written for this song a fast string of comedy choruses, and yet, after the middle of the week in Chicago, he was forced to write a few more and stick them in.

The other Gilbert hits, "Granny" and "Dreamy Amazon," were enthusiastically received by the Chicago audiences, as they invariably are by theatre crowds everywhere.

### "GARDEN OF MEMORY" RELEASED

"The Garden of Memory," a new song by J. A. Meekin, has just been released by the Meekin company of San Francisco. The number is being introduced by a number of the leading western singers.

### SAM SMITH IS PROF. MGR.

Sam Smith, who recently returned from a road trip in the interests of Jos. W. Stern & Co., has been promoted to the position of professional manager of the house.

### "CAMPFIRE" FEATURED

"By the Campfire," Percy Wenrich's song and instrumental number, is being featured this week at the Palace Theatre by George MacFarlane, the baritone.

### MUSIC PUBLISHERS MEET

A general meeting of the members of the Music Publishers' Protective Association was held last night (Tuesday) and was attended by representatives of all the houses which hold membership in the association.

The meeting was an eventful one, in view of the fact that it marked the last time in which Maurice Goodman occupied the position of chairman of the executive board. Mr. Goodman, who resigned some time ago, will end his connection with the organization on December 31. Mr. Goodman, who has been connected with the organization since its formation has done remarkable work for the music men who greatly admire both his fine personality and remarkable ability. His resignation was accepted with great reluctance only after he had assured the members that his constantly increasing duties in connection with the Keith interests made further work with the association impossible.

A committee of the music men called upon Mr. E. F. Albee in an endeavor to see if some way could not be found whereby Mr. Goodman could be allowed sufficient time from the Keith offices in which to continue with the association, but finding this impossible, accepted the resignation.

E. C. Mills, assistant secretary of the executive board, succeeds Mr. Goodman, and will combine this work and a great portion of what he has in the past been doing for the organization. Mr. Mills has a good knowledge of the music business, and will make an excellent executive.

The association is constantly increasing in membership, the scope of its activities is continually widening and the outlook for the future good to the music publishing industry is particularly bright.

### MC CARDELL MAKES A BLUNDER

Roy L. McCardell, the newspaper humorist, is the latest to get into the "Banks of the Wabash" controversy. McCardell, in an article in the *Morning Telegraph*, states that the lyric of the great Paul Dresser song was written by the novelist Theodore Dreiser, and not by the great popular song writer. McCardell claims an acquaintance with the late Dresser and quotes the words of the chorus of the famous "Wabash." The last two lines of the chorus he writes as follows:

"Through the sycamores the candle lights  
are gleaming

On my home on the Wabash far away."  
All of which will lead the thousands familiar with the great Dresser song lyric to think that if the newspaper writer is no more familiar with the authorship of the words than he is with the lyric itself, his statements in regard to the song do not amount to much.

### RETURN DATES FOR GILBERT

L. Wolfe Gilbert, the songwriting music publishing vaudevillian, lost his proposed plan of spending the Christmas holidays at home in New York on account of suddenly being called upon to play a return date in Milwaukee. This was followed by a return engagement in Chicago and a rearrangement of his bookings will probably keep him out of New York for several weeks longer.

### "BALLAD MAKER" COMING OVER

Talbot O'Farrell, who in England is called a "ballad maker," sails for America on Jan. 3, and will open a vaudeville tour of this country, commencing at the Palace Theatre early in January.

O'Farrell will introduce a number of the better grade songs with which he has met with much success in his native country.

### MAURY RITTER IN NEW YORK

Maury Ritter, manager of the Chicago branch of the Irving Berlin, Inc., music house, is spending a week in New York.

### MUST NOT DUPLICATE ROLLS

The Orient Music Roll Co. of Bridgeport, Ct., which, according to a statement issued by the Federal Trade Commission, purchased music rolls manufactured by competitors, and made duplicates and copies of them and sold same in competition with wholesalers and retailers of music rolls similar to those from which the duplicates were made, has been ordered to cease and desist from the practice.

The Commission found that the production of master rolls for use in piano players requires great mechanical skill and ingenuity, involves the expenditure of much money and labor and forms the greater part of the cost of perforated paper music rolls.

According to the Trade Commission the Orient Co. admitted that the allegations regarding the above mentioned practice in the formal complaint lodged by the Commission are true, and the Federal body thereupon ruled that the practice of thus appropriating the results of competitor ingenuity, labor and expense, and avoiding the cost of producing master rolls, is an unfair method of competition, and the Commission has ordered it discontinued.

### BIG BONUSES FOR MUSIC MEN

Executive heads and important staff members of a number of the big popular sheet music publishing houses, drew down some record-breaking Christmas gifts this year in the shape of cash bonuses from the various houses. The Feist house alone is said to have distributed \$100,000 to its employees; Waterson, Berlin & Snyder made a large distribution; Shapiro, Bernstein & Co. are said to have split up a sum around \$35,000; Jerome H. Remick & Co. a large sum, and Irving Berlin, Inc., although in business but a few months, surprised its employees by distributing a large sum.

### WALKER WRITES WALTZES

Raymond Walker has composed a new act of waltzes, entitled "Sympathetic Waltzes," a tuneful and bright collection of melodies that will be an acceptable addition to the repertoire of any orchestra leader or pianist. Walker, who has been doing considerable writing of late, is turning out some of the best melodies of his entire career, and in his latest composition is at his best.

### FEIST SONG IN REVUE

SAN FRANCISCO, Dec. 25.—"Let's All Be Good Pals," a Leo Feist number, has been added to the "Overseas Revue," and is being sung by Elizabeth Brice and chorus. Georgie Price, at the Oakland Orpheum, is also singing the number.

### MORTON HAS SONG HIT

Nat Morton, with the "Million Dollar Dolls," introduced a new song in the show at the Casino, Brooklyn, last week and scored a big hit with it. It is called, "If You Are Only Fooling Around With Me, Why Don't You Put Me Wise?"

### GITZ-RICE WRITING SHOW

Lieutenant Gitz-Rice, the song writer, has entered the show-writing field, and is composing the score for the new musical comedy "Princess Virtue," which is to be produced early this spring.

### FRANK NOVAK ON VACATION

Frank Novak, Cincinnati manager for Leo Feist, Inc., spent the Christmas holidays with his parents at their home in St. Paul, Minn.

### FEIST OPENS NEW OFFICE

Leo Feist, Inc., has opened a new office in the Pantages Theatre Building, Minneapolis, moving from its old quarters in the Lyric Theatre Building.



# DRAMATIC and MUSICAL

## HOPKINS DESERVES PRAISE FOR DOING "THE NIGHT LODGING"

"THE NIGHT LODGING." A realistic play in four acts from the Russian of Maxim Gorky, translated by Fania Mindell and presented by Arthur Hopkins at the Plymouth Theatre, Monday afternoon, December 22, 1919.

### CAST.

Michael Ivanov Kostilov.....  
William E. Hallman  
Vassilisa Karpovna.....Miss Gilda Varesi  
Natasha.....Miss Eva MacDonald  
Medviadev.....Charles Kennedy  
Vaska Pepel.....Alan Dinehart  
Klestch Andray Nitrich.....Hans Robert  
Anna.....Miss Rosalind Ivan  
Bubnov.....Cecil Yapp  
Kvashnia.....Miss Lillian Kingsbury  
Nastia.....Miss Pauline Lord  
Satin.....Edward G. Robinson  
Actor.....Edwin Nicander  
Baron.....Cecil Clovelly  
Luka.....W. H. Thompson  
Aloyshka.....E. J. Ballantine  
Krivol Zob.....Louis Alter  
Tartar.....Alexis M. Pollanov

"Night Lodging" might just as well have been called "Human Wrecks," so replete is it with living derelicts whose very souls seem to be exposed in this grim piece. Indeed, it is a play hardly designed to tickle the fancy of the average theatregoer. For it depicts nothing more nor less than the quick mental anguish, for the most part, of a Russian motley aggregation of persons who have sunk to the lowest dregs in the human scale.

Nothing matters to these lost souls who come to sleep in the filthy lodging conducted by Michael Ivanov Kostilov and his wife, Vassilisa Karpovna, the former a ruthless and equivocal individual ably played by William E. Hallman, and the latter a scheming and amorous wench played with remarkable subtlety by the always interesting Gilda Varesi. Thieves, lovers and tipplers all, they are living from day to day and spending their lives in the unhealthy murk created by their own mode of living. They have nothing of worth to look forward to. In some cases their pasts portended something better than the state in which we find them, but that has all been swept away by the apparent bitterness of existence.

There is no plot, as such, in this play. But it has something more than a mere sequential story; it is a drama of soul analysis, perhaps the highest form of drama, even though to witness it may not be pleasing to the multitudes. The Russians have a way of telling, living and writing the truth that is not designed to curry favor with certain other nationalities. Gorky knew the people about whom he wrote; of that there can be no doubt.

And it is quite evident that Fania Mindell, who designed the settings in "Night Lodging," is familiar with Gorky, Russian life and literature in general, and how to stage a play artistically. For the lodging house interior set is about as artistic a bit of stage designing as we have seen in the theatre in recent years. It seems to lend just the proper atmosphere to the grim realities that take place. The lighting effects, too, are remarkable.

The cast chosen by Arthur Hopkins to enact "Night Lodging" is uniformly good. The various roles are difficult to handle, but, just the same, they are handled well. Allan Dinehart, as a thief, gave a sterling performance and W. H. Thompson, as a patriarchal Russian wanderer, spreading the gospel of belief, performed with dignity and intelligence and deserves special mention for his acting. Eva MacDonald (Mrs. Arthur Hopkins) gave a convincing performance. Lillian Kingsbury, Pauline Lord and Rosalind Ivan handled their roles acceptably. Alexis M. Pollanov, Louis Alter, E. J. Ballantine, Cecil Yapp, Edwin Nicander, Cecil Clovelly, Charles Kennedy and Hans Robert also gave good accounts of themselves.

"Night Lodging" is the first of a series of Russian plays which Arthur Hopkins intends to produce and present at the Plymouth Theatre. The plays will be shown in the afternoon of the days they are scheduled for.

The first one is a definite contribution to the drama and Hopkins is to be commended for his willingness to produce this extraordinary play, which he knew would not entice extensive patronage.

### "LIGHT OF WORLD" COMING IN

"The Light of the World" will be presented by Comstock and Gest at the Lyric, January 5. It is a drama in three acts by Pierre Saisson, adopted by Guy Bolton and George Middleton. "The Rose of China," now in the Lyric will go into the Central.

## HELD UP IN PARK

Louise Vanderbilt, of the cast of "Rolly Boley Eyes," was beaten and robbed last week by a taxi driver, whose machine she had hired to take her home. She was on her way from a Christmas eve party and hailed the taxi. At the entrance to Central Park, the driver assaulted and robbed her. She received a wound in the head in addition to several minor bruises, and was robbed of \$20 in cash and a rope of pearls.

## "BABY BLUES," NEW COLORED SHOW, HAS SNAP, MUSIC and COMEDY

"BABY BLUES"—A musical comedy in three acts and eight scenes; book and lyrics by Alex. Rogers, music by C. Luckeyth Roberts. Presented by the Quality Amusement Corporation, E. C. Brown, president and general manager, at the Lafayette Theatre, Monday afternoon, December 22, 1919.

### THE CAST.

"Wash"....."Dink" Stewart  
"Baby".....Lola Brown  
"Mama".....Lavinia Rogers  
"Zid"....."Jim" Burris  
"Addie".....Lena Sanford Roberts  
Webb Grayson.....Charlie Woody  
Dilsey Dorsey.....Estelle Cash  
City Directory Man, Cop, Doorman  
at Arcade Hall.....Al F. Watts  
The Reverend.....Percy Colston  
Bertha.....Lottie Harris  
Mertha.....Elda Webb  
Wertha.....Theresa West  
Thug.....Jesse Paschell  
"Granny" Wadson.....Alex. Rogers  
Friends of Lou, "Wash," etc.: Misses  
Lewis, Mitchell, Boyd, Trimble, Summers, Simmons, Shaw, Crowder, Currey, Dover, Tillot, Day, Jackson, Overton, Johnson; Messrs. Mason, Purchell, Shelton Colston, C. H. Williams, T. Williams, O'Cause, Courtney, Caldwell, Shelton, Costello.

There's a world of merriment in this musical concoction of the Messrs. Rogers and Roberts. In fact, there's so much fun in the piece, and the story moves so swiftly, that Roberts' catchy jazz strains scarcely have an opportunity of making the impression they should. On the other hand, it may be due to the smallness of the orchestra, there being not more than nine women players, each of whom is capable of playing several different instruments if called upon to do so, that the score fails to receive the "play" it would get if the show were produced on Broadway.

One thing is certain, "Baby Blues" proves conclusively that "Dink" Stewart is a most spontaneous comedian. Everything he says is funny, and his humorous manner of articulation is such that it evoked all sorts of laughter from the audience. And just so long as he was on the stage, "Baby Blues" was uproariously funny. But when he was away, there was none among the colored aggregation that comprise the cast who could inject as much pep and go into the piece as he did. In a word, his personality seemed to dominate the whole show.

Such plot as there is in the piece, concerns the exploits of "Wash" Wadson, played by Stewart, who suddenly comes into the possession of a huge bankroll. He wins and marries "Baby" Darling, neatly played by Lola Brown, and it is around his efforts to settle down and live the life of a colored gentleman of means that all the other situations are built.

The piece carries quite a cast of principals and chorus. The costumes are characteristically tawdry, as are also the settings. But, taking one consideration with another, the show may be said to have been acceptably staged.

Alex. Rogers, who used to write the Williams and Walker shows fifteen years ago, besides being the author of the book and lyrics, played the part of a colored grannie in an easy and affable manner. Lena Sanford Roberts has the best vocal tones of any of the players and, for the rest, there is nothing much to be said favorably about the singing or dancing ability of the cast. That they were all responsive to rhythm goes without saying.

Two numbers, in particular, have especial merit by reason of their syncretized catchiness. These are "Baby Blues" and "Rock-a-By-Baby Blues," the latter being the most worth while of the two.

"Baby Blues" will play here for two weeks, and then be sent on a six weeks' tour of the circuit of colored theatres established within the past year by E. C. Brown and his associates. In the main, "Baby Blues" is a high-class colored musical show.

## "FORBIDDEN," WAR PLAY HAS BOTH NOVELTY AND FRESHNESS

"FORBIDDEN"—A romantic play in three acts by Dorothy Donnelly. Presented by George Mosser, at the Manhattan Opera House, Saturday evening, December 19, 1919.

### THE CAST.

General Slocum.....William K. Harcourt  
Major Richard Flint.....George Connor  
Major Alexander Osgood.....Ben Taggart  
Captain Tottenham Knowles.....  
John Rutherford  
Captain William Bryant.....John McKenna  
Lieutenant John Booth Lawrence.....  
Richard Barbee  
Lieutenant Edwin Brice.....Henry George  
Lieutenant Luke O'Keefe.....Nolan Leary  
Lieutenant Vincent Moretti.....  
Walter Abell  
Private Isaac Levy.....Harry Shutan  
Private Darwin Bone.....Harold Salter  
Humboldt Feather.....Joseph Dunn  
Anton Roonje.....David Proctor  
Count Robert von Eckdorf.....  
William Bailey  
Kurt Schwartz.....John Burkell  
An Orderly.....Arden Page  
Josef.....Herman Gerold  
Countess von der Verde.....  
Martha Hedman  
Countess Ermintrude.....Claire Mersereau  
Countess Wanda.....  
Georgia Lucile Mosser  
Carmen Flanagan.....Hermine Shone  
Katchen.....Annette Westbay

In "Forbidden," Dorothy Donnelly has written three acts of uncommonly fresh and entertaining episode of the occupation of the Rhineland by American troops. The play contains novelty, something that is unexpected in these days of war plays. Most of the humorous possibilities connected with the sojourn of the A. E. F. on French soil have been exhausted, so it is only fitting and proper that we should have a play in which the dramatic conflict hinges about incidents connected with the occupation of hostile territory apres la guerre.

The play aims to tell what, in essence, is a love story, which, although not a very unusual tale, makes it appeal strongly to Yankee price by the spirit of magnanimity and chivalry which is stressed between the lines. To this spirit, the piece owes the cordial reception at its first performance.

The three acts are laid in the great hall of an ancient German castle near Coblenz. Its chateau, a young countess, bereaved by the war, fears and resents at first the intrusion of the American brigadier general and his staff, who quarter themselves in her ancestral home, which still contains, in hiding, her cousin. He is a Junker lieutenant, who is plotting with agents in Holland to put the German Crown Prince on the throne. But the chivalrous consideration of the Americans, the mixture of efficiency and good nature with which they go about their work, and, especially, her growing affection for the young captain, who is the general's aid, gradually overcome her hatred and lead her finally to justify the confidence they have placed in her by warning them of her cousin's conspiracy.

Then comes a stumbling block in the countess' romance, with the American captain. At Soissons he had killed a young German officer who had just shot the American brigadier's only son and the German happened to have been the countess' brother. This disclosure, the author intimates in the play, will not end the romance of the captain and his enemy-sweetheart; it only delays it and relieves a ver y awkward predicament into which Miss Donnelly has led her characters.

Martha Hedman was excellent as the countess. Richard Barbee, as the American fiancé, played his part with a clear understanding of dramatic fitness, and there were good character bits by Joseph Dunn, Herman Gerold, Hermine Shone and William Harcourt.

### TO TOUR SOUTH AMERICA

A company of eighteen American opera singers set sail last week for Cuba, where they will tour for eight weeks prior to an extended tour of the South American cities. Grace Goodwin, Alice Clark, Mary C. Markham, Augusta M. Hirsch, Roberto Vigliani, Claudio P. Rodriguez, who was accompanied by his wife, Bianco S. Wesshar, Domingo Nunnez, Edwin W. Ungust, Anna Anderson, Laura Allen and her sister, Agnes Allen, Ethel White, Ignaz Castello and Louise Craven are among those in the company.

Among the cities that will be covered on the tour are Rio de Janeiro, Buenos Ayres and Montevideo.

## BEDINI SHOW FALLS SHORT

"Twinkle Toes," the new revue at Reisenweber's, put on by Jean Bedini, and advertised to be on a par with the leading Broadway musical productions, turned out to be nothing more than a "fair-to-middling" cabaret when a so-called dress-rehearsal was staged for the restaurant's guests on Christmas Eve. Although advertising a cast of forty theatrical favorites, as a matter of fact there were about twenty persons, including the chorus girls, in the revue.

The musical score for "Twinkle Toes" was written by I. B. Kornblum and Zach Myer, and contains a number of songs simple in theme and quite reminiscent of hits of the past. It was said that "Twinkle Toes" being unable to obtain a Broadway theatre on account of congestion, opened at Reisenweber's, instead. After seeing it, it is easy to conjecture why it failed to find room on Broadway.

Giving credit where credit is due, Danny Healey seemed to work overtime to pull the thing through. He sang several numbers well and put pep into the proceedings with his original and nifty dancing steps. But one man cannot make a revue and, save for Healey and a team of contortionists, Eary and Eary, the revue was never above ordinary.

A chorus number started things off, after which the Claire Twins rendered their accordion specialty, using, in the melody of their song numbers, many tunes that have seen their best days. Danny Healey followed with his song and dance, after which came Frances Arms, who sings blues numbers no better and no worse than a thousand of her "blues" sisters. A song, "My Garden of Memory," closed the first half.

A chorus of "Heart" girls opened the second half and were followed by Eary and Eary. A Japanese number came next, and a dancer was featured whose steps suggested Petrograd rather than Tokio. Then a screen was dropped down and the lyrics of all the song hits were flashed upon it. In turn, for the audience to sing. The final song, "Twinkle Toes," followed.

One very bad feature of the revue is that the work of the persons in it cannot always be seen by the diners, and some of the most effective dance steps were lost because they required the performer to assume a crouching position, which made it impossible for the audience to see him.

Walter James, a monologist, acted as master of ceremonies. What he said may have been funny, but the rattling of glasses, china and silverware killed it, and his entire talk was lost in the babble of noise and voices.

## "THE WHIRLWIND" NOT WORTHY OF AGUGLIA'S ABILITY

"THE WHIRLWIND." A melodrama in four acts and five scenes by George C. Hazelton and Ritter Brown, founded on the novel of the same name by Brown. Presented by John Cort at the Standard Theatre, Tuesday evening, December 23, 1919.

### CAST.

Juan Ramon.....Jacob Kingsberry  
Rosita.....Marguerite Rissler  
Dona Fernandez.....Helen Tracy  
Bessie Van Ashton.....Vivienne Osborne  
Mrs. Forest.....Rose Coghlan  
Colonel Van Ashton.....Oswald Yorke  
Blanche Lennox.....Paula Shay  
Bob Carlton.....Joseph Sweeney  
Padre Antonio.....Frank Andrews  
Dick Yankton.....John C. King  
Don Felipe Ramirez.....John Davidson  
Chiquita.....Mme. Mimi Aguglia  
Captain Forest.....Orrin Johnson  
Driver.....Chief Manabosho  
Jim Blake.....John Harrington  
Juana.....Jessie Villars  
Mariquita.....Mariam Battista  
White Cloud.....Dan Red Eagle  
Poncho.....Hank Durnell  
Tula.....Virginia Russell

Perhaps the only incident of interest connected with the presentation of "The Whirlwind" was the debut of Mme. Mimi Aguglia as an English-speaking actress. Mme. Aguglia came to this country several seasons ago with the Sicilian Players, and from time to time has appeared with groups of Italian actors.

The play itself is a disappointment. It savors of dime novel melodrama of yesterday and is entirely unsuited for the sophisticated public of today.

It is a pity that Mme. Aguglia should have such a vehicle. She has learned her English so well that she speaks with less accent than an American actress would use in a similar character. She plays with a vigor of expression and emotional strength that characterizes her as an artist of the first water. Orrin Johnson was the American hero. Rose Coghlan was his mother and John Davidson the villain.

For all the "blowing" of the press agents, "The Whirlwind" is but a gust.



# THE ZIEGFELD FOL

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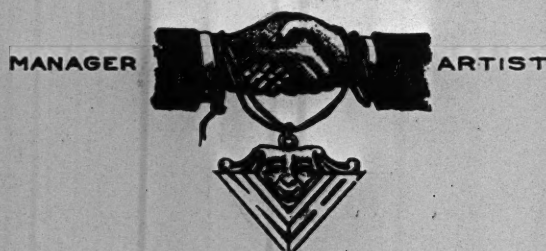
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836 San Fernando Building  
PROVIDENCE  
511 Caesar Misch Bldg.





## The National Vaudeville Artists

*greet the year 1920* in its own home, in a prosperous condition due to cooperation. To dwell upon the beauties of the Club House and the services, social and fraternal, to its members is superfluous.

*In wishing the Vaudeville Profession a Happy and Prosperous New Year*, we are employing more than a set phrase. The year that is dawning promises more actual happiness and prosperity to the vaudeville performer than he has ever known before. Vaudeville conditions have reached a zenith and with the present thriving conditions in America, the men and women of the vaudeville stage are reaping their share of the fruits.

*The friendly and harmonious relations* between artists and managers signified by our emblem is now an accomplished fact. May our success be the beacon that will guide all other theatrical craft safely into port is the wish of the *National Vaudeville Artists*.

Henry Chesterfield,  
Secretary.

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Margot Kelly is supporting Godfrey Tearle in "Carnival."

Susan Given is understudying all female roles in "Scandal."

Clara Moore will appear in the role of Ruth Armstrong in "Shavings."

Errett Bigelow, of the Bigelow Theatrical Agency, Chicago, is ill in that city.

Crystal Blake, the ingenue, is now with Percy Marten's "World of Pleasure" girls.

Ben Ami is to appear in and produce shows in the English language next September.

Madeline Delmar, now with "De-classe," has been signed for "The Way to Heaven."

George MacFarlane and Viola Gillette, comic opera stars, have taken out a license to wed.

Margaret Greene is now playing the part formerly played by Madeline Delmar in "De-classee."

Ruth Williamson, a chorus girl in "The Rose of China," has been made understudy for Jane Richardson.

Maude Drury, formerly with the Gus Edwards' revue, has replaced Zella Rambeau in the Rooney and Bent act.

Emmy Destinn, the opera singer, is being sued for the payment of a lease on apartments at 94 Riverside Drive.

Frank Tinney, starring in "Some Time" on the road, has been placed under a five-year contract by Arthur Hammerstein.

Anna Wheaton and Harry Carroll will play six weeks of Orpheum time and then start for California.

Helen MacKellar, appearing in "The Storm" had her name put out in electric lights in front of the theatre last week.

"Poodles" Hanneford and the Hanneford Family have been given a contract for 1920-1921 by Charles Dillingham.

Abner Kline, manager of the Patterson and Kline shows, was injured in a wreck and is in the Frisco Hospital in St. Louis.

Miriam Battista and Paula Shay are appearing in "The Whirlwind," which opened last week at the Standard Theatre.

A. H. Woods has arranged with Edgar Selwyn to direct the production of Avery Hopwood's new comedy, "The Great Illusion."

Charles Bartholomew, with "Oh, Lady, Lady" on the road, and Clare Freeman, of the same company, were married in Pittsburgh on December 15.

Pearl Regay fractured her nose as a result of a collision with a piece of scenery at the Capitol Theatre last week, where she is the premier danseuse.

Albert Barrett, last seen in Robert B. Mantell's Company, will support Elsie Ferguson in "Lady Rose's Daughter," a Famous-Players motion picture.

Jean St. Cyr, who was recently operated on for gangrene appendicitis at Dr. Lockwood's Sanitarium, East Fifty-second Street, is still in a critical condition.

Clara Stratton is replacing Janet McGregor in "The Little Whopper," and Jess Mendelson, a whirlwind dancer, has been added to the cast of the same show.

Mr. and Mrs. George J. Franz have announced the birth of a daughter on Dec. 20. Franz was formerly musical director with the "Million Dollar Dolls."

## ABOUT YOU! AND YOU!! AND YOU!!!

Connolly and Travis have formed a new act.

Mason and Bailey, two men, have formed a new act.

Clarence Hibbard will open soon with a new "tramp" monologue.

McCarthy and Lovering, two women, have formed a new singing act.

Molly Fuller & Company is the name of a new sketch produced by Joe Hart.

Professor M. H. Norwood, the hypnotist, is ill in Denver with knee trouble.

Aunt Jemina and her Five Bakers of Syncopation have joined in a new act.

Joseph Donohue and Gerald O. Dell have teamed up for a tour of vaudeville.

Kerr and Ensign, man and woman, have joined together in a new musical act.

Charles Gotthold, last seen in "One of Us," has been engaged for the "Mood of the Moon."

Mrs. Daisy Horton has been appointed assistant manager of the Hippodrome, San Francisco.

Mrs. and Mrs. Fox Ludlow, circus performers, received a baby boy from the stork last week.

Frances White left the Ziegfeld Frolic last week after a disagreement between Ziegfeld and herself.

John Westley has been engaged by Arthur Klein to play the lead in a farce by Wilson Collison.

Bill Roach is the new manager of the Chicago Palace Theatre, succeeding Earl Stewart, who resigned.

Cy Compton's wild west show, from the Ringling Brothers, Barnum-Bailey circus, has been made into an act.

Harrison Ewing sailed this week with the Penn Dalton Musical Entertainers for a tour of Florida and Cuba.

Fad and Fancy, a man and woman in Ames and Winthrop's former "Caught in a Jamb," will soon be seen in a new act.

Titta Ruffo, the baritone, returned last week from Italy to fill an engagement with the Chicago Opera Company.

Helen Marlotte left the cast of "Mrs. Wellington's Surprise" at the Orpheum, on the close of last week's engagement.

Mark Luescher will not leave the Hippodrome to be assistant to Martin Beck in managing the Orpheum Circuit until next May.

Bryant and Stewart, who have been appearing at the Chicago Winter Garden, start a tour of the Western Vaudeville time this week.

Mildred Tiburski will play the role of Ruth in "The American Passion Play," "Veronica's Veil," which starts its sixth season in February.

"Elly," the girl juggler, sustained a scalp wound as a result of a heavy table, which she was juggling, falling on her head while she was playing Keith's Cincinnati, last week.

Granville Barker, William Butler Yeats and St. John Ervine, the British dramatists, will lecture in Atlanta, Ga., during the coming year, under the auspices of the Atlanta Drama League.

Sol Unger is now booking the Palais Royale.

Stuart Sage has been added to the cast of "Shavings."

George Yeoman has been routed over the Keith circuit.

The Wille Brothers have been booked into the Palais Royale.

Frank Gaby, the ventriloquist, is having a new act written.

Norman Peel is now doing the press work for Corey and Stark.

Fred Huff has been engaged as musical director for "Nothing but Love."

Affie McVicker has resigned as booking manager for Selwyn and Company.

Leonard (Happy) Meehan will produce "Little Mose," a musical comedy, with eight girls.

Charlotte Allen, John Wright and Jess Lucindi have been engaged for "Watch Your Step."

Ralph Long, who recently left the Shuberts, has succeeded James Mathews as manager of the Globe.

James K. Hackett is planning to give Benjamin Franklin a chance on the stage in the form of a play.

Low Price's Four American Beauties are now playing the Poli Time under direction of Ike Kaufman.

Billy Bittner, formerly with Jimmy Hussey's "Move On," has joined Marie La Mar's new vaudeville act.

Burt Hires was last week removed to a private hospital on E. 86th street, suffering from acute stomach trouble.

Kathleen Martyn, an English musical comedy girl, has been signed for the "Miss 1920" show by Florenz Ziegfeld.

E. W. Wolf, formerly of Philadelphia, is now affiliated with Floyd Stoker in the Palace Building, in the production of acts.

Grace and Ruth Stuart have been added to the cast of "The Little Whopper" under a three-year contract with Abe Levy.

Charlotte Ives and Eugenie Blair have been engaged to support Mrs. Patrick Campbell in "The Outrageous Mrs. Palmer."

Pat Garon, manager of the Strand Theatre, Bayonne, resigned that position last week. A new manager has not yet been installed.

Marie Sewell, the red-headed girl in "Miss Millions" has been selected to understudy her sister, Cissie, in the cast of the same play.

Phoebe Whiteside, appearing with Anatol Friedland's "Musicland," leaves the act at the end of its Philadelphia engagement. She is rehearsing in a new vaudeville production.

Hattie Towne was selected by Charles Dillingham to impersonate "Cupid," the Leap Year sprite, in a new interlude to be introduced in "Happy Days" next week at the Hippodrome.

Godfrey Matthews, Burt Sabourin, Bennett Flinn, Florence Fields, Jean McAlpine, C. C. Spink and W. F. Conlon have been engaged by George M. Gatts for his eastern company of "The Revelations of a Wife."

Margaret Greene has succeeded Madeline Delmar in "De-classee."

Frank White, dramatic critic for the Denver Post, was in town last week.

Ted Hammerstein has been added to the staff of the Chamberlin Brown office.

N. L. Granlund, of the Loew offices, was away on a five-day vacation over the holidays.

Allan Dinehart will be featured in a new play recently accepted by the Selwyns.

Frank Naldy, formerly of the team of Naldy and Naldy, is now appearing in a new single.

Fally Marcus is now booking the Taylor Opera House in Trenton, N. J., under the direction of the U. B. O.

Glen Tucker closed in Milton, Mass., recently and will re-open with a monologue early in February in Buffalo.

W. J. Ferguson, of "The Little Whopper," was the guest of honor at a dinner of the Greenroom Club last Sunday night.

Ted Lewis, of the Greenwich Village Follies has closed a contract for the Follies Marigny, in Paris, to begin early in June.

Sandy Shaw, the Scotch comedian, has been routed over the Orpheum Circuit for twenty-two weeks. He will open on Feb. 6.

Marie Zucker, formerly with the Packard Theatrical Exchange, is now with the casting department of the Famous Players.

Roshanara, assisted by a number of her pupils, will give a dance concert at the Greenwich Village Theatre on Sunday evening.

Everett Butterfield, who, upon returning from overseas, resumed his part in "A Regular Feller," will shortly go into the automobile business.

Al Weeks, dramatic critic of the Detroit News, has been signed by Nora Bayes to write a play for her. Seymour Simons will write the music.

George Stacy, Harry C. Browne and the Stuart Sisters, of "The Little Whopper" company, were the guests at a dinner of the Pleides Club last Sunday night.

Frances Halliday, of the "Miss Millions" company, will marry Lester L. Whitlock, who served for many months in France with the 2nd Field Artillery, 8th Division.

Mrs. B. Andrews, of 1136 Barry avenue, Chicago, is searching for Grace Doyle, of the same address, who disappeared on Dec. 5 and is thought to have joined a girl show.

Willie and Eugene Howard, who have been out of New York for two years, touring with the "Passing Show of 1918," appeared at the Winter Garden on Sunday evening.

Henry Marcus, recently returned from overseas, where he headed an entertainment unit, has been engaged to write a musical comedy for the James T. Bergen Post, of the American Legion at Amsterdam, N. Y.

H. Granville Barker, playwright, and wife, Maud Allen, the dancer; Maggie Teyte, a singer, and Howard Lang, English tenor, were among the passengers to arrive in this country last week on the S. S. Adriatic.

King and McInnis, Jack Barry, Steve Paul and Rube Nelson and the Tasmanian Trio, under the direction of Charles Finburg, of the Grand Theatre, Hartford, staged a performance for the inmates of the Connecticut State Prison on Christmas Day.



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# VAUDEVILLE BILLS

## For Next Week

### B. F. KEITH CIRCUIT

**NEW YORK CITY.**  
Palace—Irene Franklin—Ella Shields—Henri Scott—Cleveland Bronner—Joe Laurie. (Three to fill.)

**Riverside.**—Meyers & Noon—Toto—Shelah Terry & Co.—Nolan & Nolan—Swor Bros.—Geo. McFarlane—The Magleys.

**Colonial.**—Juggling Nelsons—J. Hughes Duo—Margaret Young—Nelson & Cronin.

**Alhambra.**—McMahon & Chappelle—Harry Langdon Co.—Last Night—Irving Berlin.

**Royal.**—Dorothy Herman—Ramsdells & Deyo—Koben & Co.—Cora Y. Carson Oct.—Demarest & Collette—Vie Quinn & Co.—Bartram & Saxon.

**BROOKLYN.**  
Orpheum—Ben Bernie—Vera Sabina—Geo. A. Moore—Johnson, Baker & I.—Jos. F. Bernard & Co.—Juliet—B. Brown & Co.—Victor Moore & Co.

**Bushwick.**—Gruber's Animals—Rooney Bent & Co.—Zomah—Cahill & Romaine—McFarland Sisters—Chong & Moey.

**BOSTON.**  
Keith's—Wilton Sisters—C. & F. Usher—Duffy & Sweeney—Leon Errol & Co.—Herbert Clifton.

**BUFFALO.**  
Shea's—F. Dobson & Co.—M. & J. Dunedin—Larry Comer—Martin & Webb—Primrose 4—Wish Wynne—Dancing McDonalds.

**BALTIMORE.**  
Maryland—Marguerita Sylva—Ward & Van—Mehlinger & Meyers—Clark & Bergman—Roode & Francis—F. Wallace & Co.—Joe Fanton & Co.

**COLUMBUS.**  
Keith's—Dream Stars—Jennie Middleton—Hamilton & Barnes—Dave Roth—B. & F. Mayo.

**CLEVELAND.**  
Hippodrome—Jack Ingalls—Wm. Brack & Co.—Jack LaVier—Wilkie Bard—Yvette.

**CINCINNATI.**  
Keith's—Hallon & Hunter—\$5,000 a Year—J. C. Nugent—V. & E. Stanton—Juno Salmo—J. Hussey & Co.—Josefson's Iceclanders.

**DAYTON.**  
Keith's—Wm. Gaxton & Co.—Brondel & Burt—Vine Daly—Great Richards—Rinaldo Bros.—Finlay & Hill.

**ERIE.**  
Colonial—Colonis Dancers—Sully & Houghton.

**GRAND RAPIDS.**  
Empress—Rome & Cullon—W. Water Lions—Pleert & Scofield—Helena Fredericks Co.—Francis Kennedy.

**DETROIT.**  
Temple—Edwin George—Dickinson & Deagon—May Wirth & Co.—The Dorans—Blossom Seeley & Co.—Margaret Ford—F. & M. Brittan—H. Holman & Co.

**HAMILTON.**  
Shea's—Owen McGivney—Crawford & Broderick—Kranz & LaSalle—Bert Baker & Co.—Ferry.

**INDIANAPOLIS.**  
Keith's—Quixey Four—Stanley & Birnes—J. & S. Leonard & Co.—Chas. Henry's Pets—Lillian & Twin Bros.—Lillian Heroin.

**LOWELL.**  
Keith's—Ruth Royce—Langford & Fredericks—Reed & Tucker—Horlick & S. Sisters—Four Buttercups—Helen Jackley—LaToys Models.

**LOUISVILLE.**  
Mary Anderson—Kiss Me—Jazzland Navy Oct.—Joe Towle—Hunting & Francis—Jack Hanley—Rice & Werner.

**MONTREAL.**  
Princess—Emma Stevens—Fenton & Fields—V. Bergere & Co.—Creole Fash. Fl.—Kellam & O'Dare—Al. Latell & Co.—Three Danolse Sisters—Nestor & Vincent.

**PHILADELPHIA.**  
Keith's—Ann Gray—Oparish Revue—Reynolds & Donegan—Yates & Reed—Emmett DeVoy & Co.—Gaston Palmer—Joe Browning—Scotch Lads & Lassies—Kelly & Pollock.

**PROVIDENCE.**  
Keith's—Allan Rogers—H. Miles & Co.—Follis Girls—Playmates—Permane & Shelly—Lloyd & Christie—Nonette.

**PORTLAND.**  
Keith's—Bobbe & Nelson—Kirksmith Sisters—Wallace Galvin—Kimberly & Page—Duval & Symonds—Donald Sisters.

**PITTSBURGH.**  
Davis—Nitta Jo—Zardo—O'Neill & Keller—Camillas Birds—Bailey & Cowan—H. Dyer & Co.—Gibson & Connolly.

**ROCHESTER.**  
Temple—Imhoff, Conn & Cor.—Lady Sen Mel—Rubeville—Enos Frazere—DuFor Boys—Reynolds & White—DeWolf Girls.

**SYRACUSE.**  
Crescent—Vallettas Leaps.—Kharnum—Reckless Eve.—Mary Howard & Co.—Magic Glasses.

**TORONTO.**  
Shea's—Miller & Capman—Navasser Girls—J. & B. Morgan—Nan Gray—Mr. & Mrs. J. Barry—Morton & Glass—Gray & Old Rose—Oliver & Oip.

**TOLEDO.**  
Keith's—Moran & Wiser—Samsted & Marlon, Sylvester & Vance.

**WILMINGTON.**  
Garrick—DeLite Girls—Frank Markley—Dancing Kennedys—Cal Dean & Girls.

**WASHINGTON.**  
Keith's—Rae E. Ball & Bro.—Prosper & Moret—Jackie & Billie—Once Upon a Time—H. Watson & Co.—Anna Held, Jr. & Co.—Swift & Kelly.

**YOUNGSTOWN.**  
Hippodrome—Alan Brooks & Co.—Santos & Hayes—Patricola & Myers—Elida Morris—Beatrice Moran—Morris & Campbell.

**ORPHEUM**  
**CHICAGO, ILL.**  
Majestic—Bessie Clayton Co.—H. & A. Sharrock—Geo. Kelly Co.—Colour Gems—Burt & Rose—The Seebachs.

**Palace.**—Walter C. Kelly—Sweeties—Robins—Alice Eis Co.—Ergott's Lillip.—Masters & Kraft—Herman & Shirley.

**State Lake.**—Julius Tannen—Royal Gascoignes—

Red Doner—Liberty Girls—Jas. O. Morton Co.—Nurseryland—York's Dogs.

**CALGARY AND VICTORIA.**  
Orpheum—Francis Renault Co.—Chas. Grapewin Co.—Stelle & Winslow—Bert Fitzgibbon—Ivan Bankoff & Co.—Welch Mealy & Montrose.

**DENVER.**  
Orpheum—Eva Shirley & Band—Salon Singers—Chris Richards—Indoor Sports—Phina & Co.—Collins & Hart.

**DULUTH.**  
Orpheum—Rainbow Cocktail—For Pity's Sake—Kenny & Hollis—Duffy & Caldwell—Lucille & Cockle—Pisano Cop—Elsa Ruegger & Co.

**DES MOINES.**  
Orpheum—Bradley & Ardine—Werner Amoros Co.—Marino & Malem—Jack Kennedy Co.—Arthur West Co.—Ciccolini.

**KANSAS CITY.**  
Orpheum—U. S. Jazz Band—Lillian Shaw—F. & O. Walters—Phil Baker—The Man Hunt.

**LOS ANGELES.**  
Orpheum—Overseas Revue—Cartwell & Harris—Al. & F. Stedman—Rigoletto Bros.—Jas. H. Cullen—Musical Hunters—Lambert & Ball—Geo. Price & Co.

**LINCOLN.**  
Orpheum—Harry Green Co.—Claudia Coleman—Green & Myra—Princess Rajah—Wood & Wyde—Casting Wards—Samaroff & Sonia.

**MINNEAPOLIS.**  
Orpheum—Henry Santry & Co.—B. & H. Mann—Maria Lo & Co.—Bruce Duffet & Co.—Kennedy & Nelson—Burns & Frabito.

**MEMPHIS.**  
Orpheum—Nash & O'Donnell—Ed. & B. Conrad—Harry Rose—Libby & Nelson—Maleta Bonconi—Lohse & Sterling.

**MILWAUKEE.**  
Majestic—Not Yet Marie—Rae Samuels—Lydell & Macey—Ja Da Trio—Karl Emmy's Pets—Regay & Lorraine Sis.

**Palace.**—Comfort & Kline—Oscar Lorraine—Jack Alfred Co.—Mabel Blondell.

**NEW ORLEANS.**  
Orpheum—Cressy & Daven—Emma Carus & Co.—William M. Cressy—Five Lloyds—Current of Fun—Ray Snow.

**PORTLAND.**  
Orpheum—Marmel Sis & Schooler—Billy McDermott—Four Mortons—Black & O'Donnell—Budler Stein & Phillips—Master Gabriel Co.—The Duttons.

**OMAHA.**  
Orpheum—Saranoff & Girls—Pressler Klaisa & Saxe—Kltner & Reaney—Leo Zarrell Co.—The Pickfords—Venita Gould.

**OAKLAND.**  
Orpheum—Ford Sis & Band—Gallagher & Martin—Ernest Evans Co.—Jack Osterman—Howard's Ponies—Marshall Montgomery—Three Jordan Girls.

**ST. LOUIS.**  
Orpheum—U. S. Glee Club—Frank Mullane—Long Tack Sam Co.—Stephens & Hollister—Jimmy Savo & Co.—Farrell Taylor Co.—Rosa King Co.

**SEATTLE.**  
Orpheum—Extra Dry—Pietro—Four Readings—Bernard & Duffy—Eva Taylor & Co.—Lachman Sisters.

**SALT LAKE CITY.**  
Orpheum—Gertrude Hoffman—Meredith & Snoozer—Fox & Ward—Jerome & Herbert—Watts & Hawley—Beginning of World—Van Cellos.

**SACRAMENTO AND FRESNO.**  
Orpheum—Hyams & McIntyre—Stuart Barnes—Grace De Mar—Barber & Jackson—Frawley & Louise.

**SAN FRANCISCO.**  
Orpheum—Nat Nazarro & Band—Roy & Arthur—The Rickards—Chic Sale—Dolly Kay—Bensee & Baird—Arnaut Bros.—Gus. Edwards Co.—Sterling & Marguerite.

**ST. PAUL.**  
Orpheum—Mme. Ellis—Nellie Nichols—Tango Shoes—Jason & Halg—Harry Cooper—Seven Honey Boys.

**VANCOUVER.**  
Orpheum—Lyons & Yosco—Bob Hall—Ruth Budd—Lew Brice & Co.

**WINNIPEG.**  
Orpheum—Una Clayton Co.—Sam Hearn—Edith Clifford—Ford & Urra—Ishikawa Bros.

**LOEW CIRCUIT**  
**NEW YORK CITY.**  
American (First Half)—Gillroy, Dolan & Carroll—Jones & Jones—Maxine Douglas & Co.—Karl Karney—Berram Mav & Co.—Steiner Trio.—(Last Half)—Hanton & Arthur—Sullivan & Mayers—O'Brien & Girls—Bonner & Powers—"Oh, Auntie"—Haller & Haller—Kennedy & Powers—"Oh, Auntie"—Chapman—Smith & Troy.

**Boulevard (First Half)**—LaMont & Wright—Murray Vesicle—"A Perfect Day"—Hank Brown & Co.—Page & Green.—(Last Half)—Julie Edwards—Fay & Jack Smith—McConnell & Simpson—William Watson.

**Victoria (First Half)**—Cooke, Mortimer & Harvey—Jack & Fay Smith—Van Sloan & Dean—Lillian Watson—Odiva & Seals.—(Last Half)—Rose Schmattan & Bro.—Metronolltan Trio—"A Perfect Day"—Will J. Evans—Odive & Seals.

**Lincoln Sq. (First Half)**—Aubrey & Riche—Senna & Weber—McConnell & Simpson—Dave Harris—Hayataka Japs.—(Last Half)—Jim & Beesie Atkins—Sue Creighton & Sis—Van Sloan & Dean—Novelty Minstrels—"Girl in the Air."

**Greeley Sq. (First Half)**—Julia Edwards—Jim & Julia Challis—Sue Creighton & Sis—Homer Lind & Co.—Will J. Evans—Mangean Troupe.—(Last Half)—Mlle. Harding—Farrell & Hatch—Wells, Virginia & West—"Walters Wanted"—Dave Harris—Theodore Trio.

**Delancey St. (First Half)**—Wilfred DuBois—Kennedy & Kramer—Bonner & Powers—Frank Stafford & Co.—Ubert Carlton—Solla Bros.—(Last Half)—King Bros.—Jim & Julia Challis—Karl Karney—Homer Lind & Co.—Sheppard & Dunn—6 Royal Hussars.

(Continued on page 24.)

48th ST.  
E. of B'WAY

**VANDERBILT**  
Theatre  
Phone 134 BRYANT

the MUSICAL  
COMEDY HIT  
**IRENE**

MATINEES - THIS WEEK  
Wed., New Year's Day, and Sat.

# George Yeoman

## a n d L I Z Z I E

### Notice!

First release of my "smell the hook" gag, copyrighted by myself and registered in Variety, which I have been telling for four years.

From this date on this gag becomes public property to all except those pirates who have been telling same. If the pirate chiefs, who have played on bills with me in the West continue to use this gag they will receive some free advertising in the near future.

Watch for my other good releases.

Here's the gag:

A little girl went into a butcher shop and asked for a quarter's worth of round steak. The butcher said, "Smell the hook."

This Week Keith's, Providence

Direction CHARLES BIERBAUER—Max Hart's Office



To My Friends.

Frances Kennedy  
IN VAUDEVILLE

Have enjoyed Health—  
happiness and Prosperity  
during the year nineteen  
nineteen.  
May the New Year be  
as good to you  
as the wish of  
Frances Kennedy

## GREETINGS

# TED LEWIS

A HAPPY NEW YEAR

## JACK McCOY

PROFESSIONAL MANAGER

McCARTY AND FISHER COMPANY

## VAUDEVILLE BILLS

(Continued from Page 23)

**National (First Half)**—Jim & Bessie Atkins—Metropolitan Trio—Marion Munson & Co.—Weston & Ellne—Smith & Troy. (Last Half)—4 Renee Girls—La Hoen & Dupree—Holden & Herren. **Orpheum (First Half)**—Firtchle—Ryan & Moore—Lella Shaw & Co.—Nat Carr—"Girl in the Air." (Last Half)—Hayataka Japs—Doherty & Salvatore—Geo. D. Hart—Jones & Jones—Stevens & Lovejoy. **Avenue B. (First Half)**—Vee & Telly—Neal & Stewart—"Hearts & Flowers"—4 Rubes. (Last Half)—Robert Swan—Honey Hurst—Gilroy, Haynes & Montgomery—The Painters—Clark's Hawaiians.

### BROOKLYN.

**Metropolitan (First Half)**—King Bros—Wells, Virginia & West—Geo. D. Hart—Novelty Minstrels—"Oh, Auntie." (Last Half)—Cook, Mortimer & Harvey—Kaufman & Lillian—Bertram May & Co.—Ubert Carlton—Maxine S. Douglas & Co. **De Kalb (First Half)**—Theodore Trio—Farrell & Hatch—Townsend Wilbur & Co.—Holden & Herron—Renee Girls. (Last Half)—Scanlon, Denos & Scanlon—Senna & Weber—Lella Shaw & Co.—Joe Darcey—Mangean Troupe. **Fulton (First Half)**—Mile, Harding—Loberty & Salvatore—"Walters Wanted"—Shea & Carroll—Stevens & Lovejoy. (Last Half)—Wilfred DuBois—Ryan & Moore—Frank Stafford & Co.—Hank Brown & Co.—Hattie & Musical Chicks. **Palace (First Half)**—Dalley Bros.—Honey Hurst—Gillen Carlton & Co.—Tom Mahoney—Clark's Hawaiians. (Last Half)—Aubrey & Ritchie—Monte & Lyons—Townsend Wilbur & Co.—4 Rubes—Wm. O'Clare & Girls. **Warwick (First Half)**—Bowers & Saunders—Monte & Lyons—The Painters—Jor Darcey—Aprons & Oben. (Last Half)—Vee & Telly—Neal & Stewart—Songs & Smiles. **Baltimore—Gere & Delaney—Fred Elliott—Ling & Long—Burke & Durkin—Royal Pekinese Troupe. Boston (First Half)**—Linkos—Ferguson & Sunderland—Hampton & Blake—Davis & Rich—Black & Wight Revue. (Last Half)—Hall & Guilda—Harris & Nolan—Stuart Black & Co.—Ferns & Litt—Les Morchans. **Fall River (First Half)**—Hall & Guilda—Harris & Nolan—Stuart Black & Co.—Ferns & Litt—Les Morchans. (Last Half)—Linkos—Ferguson & Sunderland—Hampton & Blake—Davis & Rich—Black & White Revue.

### HAMILTON, CAN.

Louis Leo—Cunningham & Bennett—Wells & Crest—Betty Eldred & Co.—Stan Stanley.

### HOBOKEN, N. J.

(First Half)—Sheppard & Dunn—Burke & Toohy. (Last Half)—LaMont & Wright—Fred Peters & Co.—Shea & Carroll—"Nine o'Clock."

### MONTREAL, CAN.

Jack Moore Trio—Mildred Rogers—Howard Martelle & Co.—Trovato—Primrose Minstrels.

### NEW ROCHELLE, N. Y.

(First Half)—Harry Six—Songs & Smiles. (Last Half)—Amoros & Obey—Weston & Ellne—"Hearts & Flowers."

### PROVIDENCE, R. I.

(First Half)—Marge Due—Morrison & Hart—"Case for Sherlock"—Walmsley & Keating—Doree's Celebrities. (Last Half)—Wray's Manikins—Hunter, Chick & Hunter—Jos. McGowan & Co.—Benney Harrison & Co.—Doree's Celebrities.

### SPRINGFIELD, MASS.

(First Half)—Wray's Manikins—Hunter, Chick & Hunter—Jos. McGowan & Co.—Benny Harris & Co.—Elizabeth Nelson & Boys. (Last Half)—Marge Due—Morrison & Hart—"Case for Sherlock"—Walmsley & Keating—Sinclair & Gray.

### TORONTO, CAN.

Aerial DeGroffs—Kurt & Edith Kuhn—Chas. Reilly—Lew Welch & Co.—Rucker & Winfred—Kajiyama.

### REGINA AND SASKATOON, CAN.

**Pantages**—Rosie & Dog—Coffman & Carroll—Maurice Samuels & Co.—Jones & Sylvester—Ted Sylvester—Ted Shaw's Dancers.

### EDMONTON, CAN.

Winton Bros.—Lucy Bruch—Bender & Meehan—Business Is Business—Texas Four—Little Hip & Napollan.

### CALGARY, ALBERTA.

**Pantages**—Act Beautiful—Mary Ann—World in Harmony—Ed. Blondell & Co.—Chas. Olcott—Bud Snyder.

### GREAT FALLS, MONT.

**Pantages**—Three Bullawa Girls—Denny & Donegan—Samanoff Trio—Eadie & Ramsden—Bob Albright—Hill's Circus.

### BUTTE, MONT.

Lieut. Berry & Miss—Marconi Bros.—Martha Hamilton & Co.—Baron Lichter—Gilden & Phillips—Brazilian Helress.

### SPOKANE, WASH.

**Pantages**—Mori Bros.—Goriz & Duffy—Eldridge, Barlow & Eldridge—Bert Stoddard—Ward & King—Henriette De Serris.

### SEATTLE, WASH.

**Pantages**—Henry & Adelaide—Fiske & Fallen—Glasgow Maids—Chung Hwa Four—Great Howard—Four Mellos.

### VANCOUVER, B. C.

**Pantages**—Love & Wilber—Naida Norrine—Peerless Trio—Joveddah De Rajah—La France & Kennedy—Yip, Yip Yaphankers.

### VICTORIA, B. C.

**Pantages**—Frank Shields—Harmony Trio—Roch & McCurdy—Hendrix—Belle-Isle—Irene Trevette—Gelli Troupe.

### TOCOMA, WASH.

**Pantages**—Cavanna Due—Mary Dorry—Howard & White—Dancing Davey—Hickman Bros.—Corinthians.

### PORTLAND, ORE.

**Pantages**—Geo. & May La Fevre—Ray Lawrence—Archer & Belfort—Hyman Meyer—Eddie Foy & Younger Foy—Five Partrowars.

### SAN FRANCISCO, CAL.

**Pantages**—Novell Bros.—Three Clowns—Robinson's Elephants—John T. Ray & Co.—International Nine—Meir & Gibson Sisters.

### OAKLAND, CAL.

**Pantages**—Aerial Macks—Forrest & Church—

Stephens & Brunelle—Willie Solar—Rising Generation—Happy Jack Gardner & Co.

### LOS ANGELES, CAL.

**Pantages**—The Gallons—Harry & Etta Conley—William Dick—Verna Merseureau & Co.—Brady & Mahoney—Making Movies.

### SAN DIEGO, CAL.

**Pantages**—Alex Bros. & Evelyn—Oklahoma Four—Mason & Cole—Beatrice Morrell & Co.—Arthur Barrett & Co.—Casting Campbells.

### LONG BEACH, CAL.

**Pantages**—Naynon's Birds—Burns & Linn—Chas. Lindholm & Co.—Bison City Four—Slatke's Rollickers—Sonia De Calvo.

### SALT LAKE CITY, UTAH.

**Pantages**—Cycling Brunettes—Kilkenny Four—Number Please—Ross, Wyse & Co.—Golf Link Girls—Camille Rejane.

### OGDEN, UTAH.

**Pantages**—Wolfe & Patterson—W. E. Whittle—Tarzan—Amoros & Jeanette—Kuma Four.

### DENVER, COL.

**Pantages**—Four Leons—Frank Ward—Quigley & Fitzgerald—Danco Pantages—Dunbar & Turner—Temptation.

### NEW YORK CITY.

**Eighty-first St.**—Bennett & Richards—Al Loyal's Dogs—Carson Trio—Jean Adair Co.—Flo Tempest & Co.—Allman & Nally.

**125th St.**—A. C. Astor—Cy. Compton. **Mt. Vernon (First Half)**—Corcorin & Mack—John Small & Sisters—Dunbar's White Hussars—Bob Henshaw—Tilyou & Rogers. (Last Half)—Billy Schoen—Larry Reilly—Love Hunter—Gordon Bros. & Kangaroos.

**Fifth Avenue (First Half)**—Joe Laurie—30 Pink Toes—Orville Stamm—Love Hunter—Myers & Hanford—Columbia & Victor—Jack Ingalls—Irving & White. (Last Half)—Donovan & Lee—A. C. Astor.

**58th Street (First Half)**—Mike Whalen—LeRoy & Dresner—Jack & Mabel Ivy—Arthur Havel Co.—Burke & Lottie Walton—Fred & Albert—Picolas Midgets. (Last Half)—J. & A. Garrison—Bell & Bellgrade—Gualano & Marguerite—Marco Twins—Morgan & Gates—Jolly Wild & Co.

**23d St. (First Half)**—Tom Gillen—Wheeler Trio—Selvini & Grovini—Arthur Beagon—Knowles & White—Homer, Miles & Co.—Shirley Sisters & Bernie. (Last Half)—Ben Smith—Tilyou Rogers. **Harlem Opera House**—H. & M. Harkins—Marco Twins—Deononne & Baker—Joan Chase & Co.

**Yonkers (First Half)**—Nelson & Cutty—Dave Thursby—Seven Imperial Venetians—Morgan & Gates. (Last Half)—Mike Whalen—Jim the Jazz King—Dunbar's Darkies—Wellington & Cross.

### BROOKLYN, N. Y.

**Greenpoint (First Half)**—Burt Hanlon—Gordon Bros. & Kangaroo—Furman & Nash—Laura & Bert Dyeer. (Last Half)—Myers & Hanford—Wheeler Trio—Pedestrianism—Nancy Boyer & Co.

**Prospect (First Half)**—Larry Reilly Co.—Donovan & Lee—Weldonas Three—Jas. Thornton—Jim the Jazz King—Ford & Melody Maids. (Last Half)—J. & M. Harkins—Orville Stamm—Cy Compton.

**Malay (First Half)**—Gordon & Germaine—Kerr & Ensign—Connell, Leona & Zippy—Mary Haynes Co.—Full of Pep. (Last Half)—Four Dancing Demons—Maude & Marion Dunn—Louise Howie & Co.—Furman & Nash—International Review.

### ALBANY.

(First Half)—Gordon & Day—Master & Craft—Fixing the Furnace—Lew Dockstader—Olive Briscoe & Al Rauh. (Last Half)—Dixon & Mack—Four Higgle Girls—Jeff Healy & Co.—Al Fields—Oh That Melody.

### AMSTERDAM.

(First Half)—Bolger Bros.—Baldwin Blair Co.—Swartz & Clifford—The New Model. (Last Half)—Caplane & Wells—Curry & Graham—Langton & Smith—Ed Ganis Revue.

### AUBURN.

(First Half)—Frank & Milt Britton—Fern & Maree—Dotson—Chas. Ahearn Co. (Last Half)—Bolger Bros.—At the Soda Fountains—Friend & Downing—Three Danoise Sisters.

### ALTOONA.

(First Half)—Monde—Wheeler & Potter—Father's Daughter—Kennedy & Rooney—Eight Black Dots. (Last Half)—Four Melody Maids—Sampson & Douglas—Will H. Armstrong Co.—Ardon & Perry—Kartelli.

### ALLEGHANY.

Burk, Walsh & Nana—Kane & Herman—Cabill & Roamine—Al White Revue.

### BINGHAMTON.

(First Half)—Gabby Bros. & Clark—Fuller & Vance—Ryan & Ryan. (Last Half)—Larue & Gresham—Brennan & Murley—Beddington & Grant.

### CHESTER.

(First Half)—Aerial Lloyds—Noodles Fagon—Dalton & Craig—Chas. Wilson—Seabury Frolic of 1920. (Last Half)—Sig Franz Troupe—Welch, Mealey & Montrose—Cameron Devitt Co.—Connell, Leona & Zippy—Mr. Chaser.

### CAMDEN.

(First Half)—Haji Samboli Co.—Frozini—Cameron Devitt Co.—Nevis & Mack—Mr. Chaser. (Last Half)—Eldora & Co.—Knowles & White—Dangerous Dan McGraw—Harry Antrim—Nine Crazy Kids.

### ELIZABETH.

(First Half)—Two Earls—Edward Dalve. (Last Half)—Louise Howe & Co.—Morey, Senna & Lee—Wellington Cross & Co.

### EASTON.

(First Half)—Merryman Sisters—McDermott & Heagney—J. C. Mack & Co.—Muller & Francis—Hubert Dyer & Co. (Last Half)—Lynch Trio—Hello! Judge—Zelaya—Gautler's Toy Shop.

### ELMIRA.

(First Half)—O. K. Legal—Mimic World. (Last Half)—Gabby Bros. & Clark—Howard & Craddock—Marie Gasper.

### GREENFIELD.

Doranto—Brown & Demont—The Cortez Sisters—Deller & Orma—Swain's Midnight Prowlers.

### HAZELTON.

Three Friends—Rolland & Ray—Murray & Voelk—McKay's Scotch Revue.



## ITHACA.

(First Half)—Beddington & Grant—Howard & Craddock—Gilbert Pielson Co. (Last Half)—Ryan & Ryan—Nakkee Jap Trio.

## JOHNSTOWN-PITTSBURGH.

(First Half)—Manning Sisters—Anderson & Graves. (Last Half)—Robert Henry Hodge Co.—Holmes & LaVere—Frank & Ethel Carmon—Lennard & Porray.

## JERSEY CITY.

(First Half)—The Volunteers—Ed Emond & Co. (Last Half)—Joe Laurie & Co.

## LANCASTER.

(First Half)—Martin & Twist—Genevieve Homer—Adler & Dunbar—Cal Dean & Girls. (Last Half)—Donohue & Fletcher—Jean Chase & Co.—Chas. Wilson—J. S. Blundy & Bros.

## LONDON.

McRae & LaPort—Mildred Valmore—Snap Shots of 1919—Bernard & Scarth—Barney Williams & Co.

## MCKEESPORT.

(First Half)—York's Dogs—Kelo & Blair—Baldwin Trio—Street Urchin—Hill & Ackerman. (Last Half)—The Yaltos—Cordini—Winkle & Dean.

## MONTREAL.

Martindale & Young—Wright & Wilson—Musical Christies—Arthur Hill & Co.

## MIDDLETOWN.

(First Half)—Stars in Toyland—Joe Martini—Boland & DeVarney—Phil Morris. (Last Half)—McCormick & Winghill—Worth Wayten Four—Dare Bros.

## NEW BRITAIN.

(First Half)—The Hurleys—Otto & Sheridan—Mystic Hanson Trio—DeLea & Orma—Six Musical Hussars. (Last Half)—Sherwin Kelly—Tom & Dolly Ward—Pedwick & DeVere—Frank Farron—Mangean Troupe.

## NEW LONDON.

(First Half)—Boland & DeVarney—Lanigan & Wood—Green Miller & Green—Frank Farron—Dekogh Troupe. (Last Half)—Homer Romaine—Concey & Francis—Morse & Millstead—Bob Hardy—Honeymoon Inn.

## NORWICH.

(First Half)—Joe Martini—Worth Wayten Four—Bersac's Circus. (Last Half)—DeKoch Troupe—Miller Packer Selz—Green Miller & Green.

## NEWARK.

(First Half)—Donohue & Fletcher—Nancy Boyer & Co.—Ed. E. Ford—Horlick & Scrampa Sisters—Mangean Troupe. (Last Half)—Corcorin & Mack—Dunbars White Hussars—Columbia & Victor—Jack Inglis.

## OTTAWA.

Owen & McGivney—Langford & Fredericks—Krenz & LaSalle—Ferry the Frog—Foley & La-Tour.

## PHILADELPHIA, PA.

Grand Opera House—Ruth Budd—Duval & Simons—Ryan & Healey—Piquo & Fellows—T. & K. O'Meera—Miller & Mack—Bets Seals. Nixon—Lynton & Lawrence—Hungarian Rhapsody—J. Blundy & Co.

Broadway (First Half)—Earnie & Earnie—Hosier Girls—Johnny Johnson & Co.—Peeks Block Heads. (Last Half)—Marions Dogs—Gordon & Gordon—Eddie Herron.

Grand Street (First Half)—Albert Rouget & Co. (Last Half)—Kluting Animals.

Keystone—Thek George—Ford & Truly—Jessie Haywood Co.—Bevan & Flint—Bobby Heath.

Wm. Penn (First Half)—Marion's Dogs—Viola Lewis Co.—Welch Mealy & Montrose. (Last Half)—Aerial Lloyds—Adler & Dunbar—Dalton & Craig—Pressler Kleis Saxe.

Girard Ave. (First Half)—Eldora & Co.—Moore & Sterling—Al. Levan & Co.—Franklin Four. (Last Half)—Martin & Twist—Sylvester Family—Manning, Feeley & Knoll.

## PATERSON.

McManus & McNulty—Old Time Darkies—Frank Gardner & Co.—Helen Jackley & Picosos Midgets. (Last Half)—Chas. Irwin—Petticoat Minstrels—B. & L. Walton—Foster & Peggy.

## PITTSBURGH.

Ella Bard & Co.—Strauss Sisters—Ed. Allen & Taxie—Al. Lester & Co.—Ladd & Shannon—Florence Hackett Co.—Tabor & Green.

## PORTCHESTER.

(First Half)—Geo. Buck—Morey Senna & Lee—Song & Dance Revue.

## PAWTUCKET.

(First Half)—Redford & Winchester—Mammy's Birthday—Dates & Finley—Bagano. (Last Half)—Grew & Pates—Lawrence Craine.

## PITTSFIELD.

(First Half)—Homer Romaine—McCormack & Winghill—Chief Little Elk—Armstrong & Stanton—Dare Bros. (Last Half)—Martin—Sailor Rieley—Otto & Sheridan—Lanigan & Wood—LeRoy & Alexander.

## PASSAIC.

(First Half)—Jim & Irene Marlin—Ross & Ashton—The Toll Bridge—Curry & Graham—Three Witos. (Last Half)—Raymond Trio—Moore & Sterling—Frank Gardner & Co.—B. Kelly Forest—Six Musical Hussars.

## READING.

Sully Rogers & Sully—Inness & Ryan—The Cat—Brooks & George—Grace Evelyn Faust & Co. (Last Half)—Johnson Baker & Johnson—Fox & Ingraham—Mel Klee—Seymour, Brown & Co.

## SCHENECTADY.

(First Half)—Curzon Sisters—Chappelle & Stinnette—The Bandit—Langton & Smith—Dot Taylor, Ed. Johnson Co. (Last Half)—Barbette—Hanvey & Francis—Rose Moore & Co.—Swartz & Clifford—Seabury Revue of 1920.

## STAMFORD.

(First Half)—Sherwin Kelly—Tom & Dolly Ward—Raymond Trio. (Last Half)—The Hurleys—Ross & Ashton—Jim & Irene Marlin—Mystic Hanson Trio.

## SCRANTON.

(First Half)—The Magyfs—Four Cliffords—Romain Powers & Delmore—McKinty Kids—On The High Seas. (Last Half)—Local—Octave—Emma Francis & Arabs—Sissie & Blake—On The High Seas.

## SYRACUSE.

(First Half)—Three Danolse Sisters—Harvey & Francis—Rose Moon & Co.—Marie Hart & Saxo Revue—Friend & Downing—At the Soda Fountain.

(Last Half)—Curzon Sisters—Fern & Maree—The Bandit—Dotson—Mimic World.

## SYRACUSE.

(First Half)—Martin—Brennan & Murley—Larue & Gresham—Marie Gasper—Nakkee Japs. (Last Half)—Joe Wood—Fuller & Vance, O. K. Legal—Going Some.

## TROY.

Dixon & Mack—Four Higgle Girls—Jeff Healy & Co.—Al. Fields—Oh That Melody. (Last Half)—Gordon & Day—Masters & Craft—Fixing the Furnace—Lew Dockstader—Olive Briscoe & Al. Rauh—Dot Taylor, Ed. Jackson Co.

## TORONTO.

The Bellemontes—Coden & Luken—Hamlin & Mack—Leroy & Mabel Hart—Hagar & Goodwin.

## UNION HILL.

(First Half)—Foster & Peggy—Merrigan & Howarth—Davigneaus Celestials—Ben Smith—International Review. (Last Half)—Gordon & Germaine—Bergman & Leonardt—Arthur Havel Co.—Chas. Martin—McKay's Scotch Revue.

## WHITE PLAINS.

Merrigan & Howarth—Davigneaus Celestials—Rolland & Ray—The New Model.

## WILKES BARRE.

(First Half)—Local—Octavo—Toby & Girls—Sissie & Blake—Emma Francis & Arabs. (Last Half)—The Nagyfs—Four Cliffords—Romain Powers & Delmore—McKinty Kids—The Spider.

## ALTON.

Hippodrome (First Half)—Bell & Arliss—The LeRos Circus. (Last Half)—Winchell & Green—Morgan & Anger.

## BELLEVILLE.

Washington (First Half)—Cliff Bailey Duo—Myrtle Mason—Galettis Monks. (Last Half)—Paul & W. La Var—Carl & Inez—Thalero's Circus.

## CEDAR RAPIDS.

Majestic (First Half)—Four Roses—Nixon & Sans—Ann Suter—Gaites Bros. & Beatrice—Seven Family Troupe. (Last Half)—Clayton & Clayton—Three Weston Girls—Rice & Newton—Octavio Hands Orth—Fields & Wells—Stanley & Burbeck.

## CHICAGO.

Keith's (First Half)—Kimiwa Japs—Jeanette Shields—Peronne & Oliver—Will & Mary Rogers—League of Nations. (Last Half)—Paul Kleist & Co.—Catie Bros. & Beatrice—Casson Kirk & Co.—Lee & Bennett—Seven Family Troupe.

## DES MOINES, IOWA.

Empress (First Half)—Al. Anson—Clifton & Kramer—Four Bill Posters—Browning & Davis—Tommy Ray. (Last Half)—Wellington & Sylvia—Pierce & Goff—Meaneat Man in the World—Billy Broad—Keno Keyes & Melrose.

## DULUTH.

New Grand (First Half)—Billy Scott—Jones & George—Telephone Tangle—Grindell & Esther—Pallen's Bears. (Last Half)—Lutes Bros.—Geo. & Lilly Garden—On the Links—Fondelli Trio—One to Fill.

## DUBUQUE.

Majestic—Three Weston Girls—Lehr, Edmonds & Marr—Staley & Burbeck—Norwood & Hall—Billy Swede Hall.

## EAST ST. LOUIS.

Erbers (First Half)—Peggy Brooks—Fox & Mayo—Rolling Along. (Last Half)—Cliff Baley Duo—Billie & Dot—Roberts, Straw & Duffy.

## FT. DODGE, IOWA.

Princess (First Half)—Pierce & Goff—Cooper & Valle—Lee & Cranston—Hugo Lutgers—Hedley Trio. (Last Half)—The Hagans—Nelson & Bailey—Melody Garden—Harris & Lyman—Kanazawa Brothers.

## GREEN BAY.

Orpheum—Wyoming Trio—Marvey & Devora Trio—Earle & Edwards—Princess Kalama & Co.

## LINCOLN.

Liberty (First Half)—Walter Baker & Co.—Rich & Lenore—Miller & Rainey—Hawthorne's Minstrels. (Last Half)—Three Society Girls—Clifton & Kramer—Adams & Guhl—Wills Gilbert & Co.

## MADISON.

Orpheum (First Half)—Wyoming Trio—Earle & Edwards—Lasova & Gilmore—Silber & North. (Last Half)—Lamont Trio—Catalano & Williams.

## MOBILE.

Palace (First Half)—Wellington & Sylvia—Billy Broad—Will J. Ward & Girls. (Last Half)—Eight Vassar Girls—Fred Rogers—Cummins & White.

## MINNEAPOLIS.

New Grand (First Half)—Ted & Corinne Breton—Taylor Triplets.

New Palace (First Half)—Booth & Leander—Smith & Keefe. (Last Half)—Temple Quartette—Francis & Phillips.

## OMAHA.

Empress (First Half)—The Hagans—The Meanest Man in the World—Adams & Guhl—Keno, Keyes & Melrose. (Last Half)—Walter Baker & Co.—Rich & Lenore—Lehr Edmonds Trio—Hawthorne's Minstrels.

## ROCKFORD.

Palace—Pipifax & Accomplish—Harvey & Devora Trio—Princess Kalama & Co.—Whitefield & Ireland—Mile. D'Aures & Co.—Rawson & Claire—Norwood & Hall—Lasova & Gilmore.

## SIOUX CITY.

Orpheum (First Half)—Wills Gilbert & Co.—Temple Four—Melody Garden—Leightner Sisters & Alexander—Muriel Window—Robbie Gordone. (Last Half)—Robert & Demont—Nixon & Sans—Leightner Sisters & Alexander—Hedley Trio.

## ST. PAUL.

New Palace (First Half)—Three Rianos—Green & La Fell—The Corner Store—Coley & Jaxon—Tom Linton & Jungle Girls. (Last Half)—Booth & Leander—Smith & Keefe.

## SIOUX FALLS, S. D.

Orpheum (First Half)—Robert & Demont—Three Society Girls—Harris & Lyman—Kanazawa Brothers. (Last Half)—Cooper & Valle—Lee & Cranston—Hugo Lutgers.

## SUPERIOR.

New Palace (First Half)—Lutes Bros.—Geo. & Lilly Garden—On the Links—Fondelli Trio. (Last Half)—Billy Hall—Billy Scott—Jones & George—Telephone Tangle—Grindell & Esther—Pallen's Bears.

## ST. LOUIS.

Grand—Waldstein & Daley—Bob White—Swains Cockatoos—Cedric Lindsay—Adams & Hickey—

(Continued on page 31.)

## A HAPPY NEW YEAR

JIMMIE

CONLIN

AND

MYRTLE

GLASS

Direction—THOS. FITZPATRICK

## NAT SANDERS

Professional Manager for

L. WOLFE GILBERT

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and hopes to see you often at

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New York City

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BURLESQUE'S FUNNIEST IRISH COMEDIAN  
YOUR OLD FRIEND

**PAT WHITE**

THIS WEEK  
OLYMPIC THEATRE  
NEW YORK

NEXT WEEK  
GAYETY THEATRE  
BROOKLYN, N. Y.

STARS OF BURLESQUE

This Space  
Reserved by

**LEW LEDERER**

With AVIATOR  
GIRLS

BLACK FACE  
AND  
LEADS

JACK

**Crawford & Humphreys**

BERT

JACK  
REID'S  
RECORD  
BREAKERS

DASHING  
VIVACIOUS  
SINGING  
SOUBRETTE

**GERTRUDE BECK**

JACK  
REID'S  
RECORD  
BREAKERS

DOING  
GREAT  
THANK YOU

**HARRY KOLER**

COMEDIAN  
KAHN'S  
UNION SQUARE

PRIMA  
DONNA

**VICTORIA KAY**

At Liberty  
See Ike Weber

CONTRALTO  
INGENUE

**MARTHA WHITE**

"OH"  
FRENCHY"  
Co.

Hello Friends  
Prima Donna

**Marie Sheftells Abbot**

Rose Sydell's  
London Belles

Straight Man  
with  
Oh Frenchy

**WALTER AUSTIN**

Empire  
Providence  
This Week

INGENUE

**KLARA HENDRIX**

STAR  
and  
GARTER SHOW

SOUBRETTE

**CHUBBY (PEP) DRISDALE**

STAR  
and  
GARTER SHOW

Season 1919-1920  
With  
BEAUTY TRUST

**HANLY and SHEEHAN**

Direction  
Roehm & Richards

SOUBRETTE  
AND JUVENILE  
BATHING BEAUTIES

HELEN AND DUDLEY  
**LLOYD and FARNWORTH**

DIRECTION  
ROEHM AND  
RICHARDS

FROM FRISCO?  
Yes, the Same  
COMEDIAN

**Harry Bernard**

With  
CRACKERJACKS

**AL FLATICO**

Wop Character and Violin Specialty, with Bathing Beauties

**FLORENCE WHITFORD**

SOUBRETTE JAZZ BABIES



## "THE VICTORY BELLES" GAVE THE COLUMBIA LOTS OF COMEDY

James E. Cooper's new show "The Victory Belles" offered a great holiday comedy bill at the Columbia last week. The book and lyrics are by Billy K. Wells and, with the exception of a few old bits, several of which have been changed around, he has given us a show full of novelties, bright comedy, excellent material, situations out of the ordinary and a lot of individual hits.

Eddie Dale and Micky Markwood are the comedians. These boys kept the laughing part of the show up to a high pitch during the entire performance. This is Dale's first appearance at the Columbia, as he was on the American Circuit the past few seasons.

Dale is doing his Dutch character and is better than we have ever seen him. He is using a different make-up, which is an improvement. His dialect is good and his mannerisms amusing.

Markwood is doing a "bum," wearing misfit clothes. In this role he is very successful. He is a funny fellow and works hard, never overdoing the part at any time, but getting every laugh that can be had. He is a good dancer as well. These fellows work well together and the contrast of the two roles makes the character stand out.

An unusually charming prima donna is Franz-Marie Texas. She is a most attractive person, with a pleasing smile and style of working. Her voice is out of the ordinary and of a real prima donna range. Her gowns are elaborate. Miss Texas was a success Monday afternoon in all she did.

Vivian Lawrence, a dashing dancing soubrette of the French type, was another

young lady who registered at the opening matinee. Although handicapped by a cold, she made this up with the speed she displayed in dancing her way through her numbers. Miss Lawrence has a pretty form and her dresses are very Frenchy.

Fred Reese is a good "straight" man and makes a good appearance.

Morris Lloyd, the juvenile, gave a good account of himself. He is a neat appearing chap.

Jeanette Brown, a young lady of the soubrette type, with an ingenue prima donna voice, acquitted herself very acceptably. She is a dainty little miss with a pleasing personality. Her wardrobe is pretty, likewise.

Nellie Clark, an attractive looking blonde, with a contralto voice, rendered her numbers nicely, looked pretty, and selected her wardrobe with good taste.

Bert Lester is doing several characters, portraying each with care and getting them over to the satisfaction of the audience.

The "Victory Belles" has a rather novel opening, the curtain going up in one, with Reese and ten girls in a number. The second scene furnished more new and good ideas with a burlesque cocktail idea. This scene showed a stage on the stage, with the small girls in the chorus and several of the principals making their entrance through a mixing glass.

The "pocketbook" bit was offered by Dale, Markwood, Lloyd and the Misses Texas, Brown and Clark.

The "wonderful father" bit went over nicely as done by Markwood, Dale and Miss

Clark.

Miss Texas was very successful in a specialty she offered in one. Her three numbers were well rendered with good expression and in a rich and pleasing voice.

The "suicide" bit proved an excellent laugh-getter, and was well put over by Dale, Markwood, Reese, Lester, Lloyd and the Misses Texas, Brown and Clark.

The "love" bit was a success the way it was offered by Dale, Markwood and Miss Lawrence. A dandy character number was given by Reese, in which the principals assisted. It was called "I've Brought Them Over," showing different foreigners arriving in this country, and then showing them five years later. It ended in a comedy court scene. This number is distinctly different than anything seen at the Columbia so far. It went over well.

The "table" bit was worked up nicely by Dale, Markwood, Lester, Reese and the Misses Texas and Brown.

The "old man" bit went over well as given by Markwood, Dale, Reese, Lester, Lloyd and the Misses Texas, Brown and Clark.

The "peace powder," a dope scene, was offered by Dale, Markwood and Reeves. It went over nicely, as did the "kiss" bit, by Markwood, Dale and Miss Lawrence.

The Davenportes offer new poses in their act, which met with the approval of those out front.

The girls in the chorus worked hard and looked pretty. Furman heaped credit on himself in costuming the girls, as all the costumes are a blend of glittering colors and

novel designs. The numbers were arranged well and the music is catchy. The "Victory Belles," with a strong cast, is a show worth seeing. Sid.

### BEDINI SHOW GETS COIN

PATERSON, N. J., Dec. 27.—Jean Bedini's "Peek-A-Boo" broke all records at the Orpheum here last week. They got \$4,500 for their share for six days, which is equal to a \$9,000 week gross in the West, where they play seven days. It was the week before Christmas with lots of opposition.

### CLARK HAS A RELAPSE

RICHMOND HILL, L. I., Dec. 27.—Peter S. Clark is again confined to his home suffering from a relapse in his recent illness. He can not see anyone.

### HERK BUYS A PLACE

GREAT NECK, L. I., Dec. 29.—I. H. Herk, president of the American Burlesque Circuit and owner of a chain of theatres and a number of shows, has just purchased an estate at Plandome, a short distance from here. It is located on the highest piece of ground in this section of Long Island and is one of the show places on the North Shore. There is an acre of ground surrounding the house.

# JOHNNIE WEBER

HAS JUST RETURNED FROM A SUCCESSFUL 10 WEEKS' ENGAGEMENT  
AT NEW ORLEANS

Sole Representative IKE WEBER

# BERT LAHR

FEATURED WITH ROSELAND GIRLS  
NEW YEARS GREETINGS—COLUMBIA, NEW YORK—THIS WEEK

## Ethel (Snappy) Shutta

FEATURED COMEDienne, WITH THE AVIATORS. Management FRANK LALOR

## HARRY MORRISEY

JUVENILE BEN WELCH REVUE

## W.M F. (Billy) HARMS THEATRICAL ENTERPRISES

HOBOKEN, N. J. (Member of T. B. C.)

## JACK GIBSON

DOING STRAIGHT AND GOING STRAIGHT WITH LEW KELLY SHOW

## JACK WITTS

"As the Mandarin, Acted the Part  
As the Author No Doubt Wanted it Played."—  
Clipper, Sept. 24.

"BOSTONIANS"

## DONNA HAGE

PRIMA DONNA

ED LEE WROTHER'S 20TH CENTURY MAIDS

## STEVE PAUL

"BROTHER MAHALA"

ROSE SYDELL'S LONDON BELLES

## THELMA

THE HURRICANE SOUBRETTE

## SEAVELLE

3rd Season with "Hip, Hip, Hooray Girls"

COMIQUE  
ECCENTRIC

## EDDIE SHUBERT

BURLESQUE  
REVIEW

LEW

## MARKS BROTHERS

BERT

With Ed Lee Wrothe's TWENTIETH CENTURY MAIDS

## DOT MORTON

SOUBRETTE

MONTE CARLO GIRLS

## Bertha Startzman

SOUBRETTE

GREETINGS FROM

CABARET GIRLS

SOUBRETTE AND  
ARABIAN DANCER

## ADA MORSE

AL REEVES  
BIG SHOW

Offers entertained for next Season

## HY. JANSEN

Getting his share with the correctly named show "THE RECORD BREAKERS"

DOING  
STRAIGHT

## BOBBY BURCH

FRENCH  
FROLICS



# KYRA

## Herbert & Binet

Presenting  
THEIR ORIGINAL SINGING AND TALKING  
COMEDY SKIT  
**OPPORTUNITY**  
Direction—CHAS. S. WILSHIN

## SIDNEY TAYLOR & Co.

IN A COMEDY SKETCH  
**"A Thousand Dollars"**  
BY SID. TAYLOR. ASSISTED BY MARION RING AND CARL B. TOELLE

## EAGLE & RAMONA

INDIAN DUO

Direction—CHARLES POTSDAM

## BARRA GIRLS

SOMEWHERE IN SONGLAND  
Dir. TOM JONES

## GOLDINI

WIZARD ON THE ACCORDION

Direction MEYER B. NORTH

LOOK US OVER

## HOWARD COMEDY FOUR

A QUARTET THAT IS DIFFERENT

Direction LEE MUCKEN FUSS

## ALEX CROSS & RALPH SANTORO

EXPONENTS IN PHYSICAL CULTURE IN VAUDEVILLE

## WAYT SISTERS

COMEDY NOVELTY SINGING IN VAUDEVILLE

## DOROTHY SOTHERN TRIO

In a New, Classy, Up-to-Date Offering of  
SINGING, VIOLIN AND DANCING

## DOBBS CLARK & DARES

in VAUDEVILLE REMNANTS

Direction Joe Page-Smith

## FLORENCE DARLEY

PRIMA DONNA

STAR AND GARTER SHOW

## MARTHA RICHARDS

INGENUE

Rose Sydell's London Belles

### ROUTES OF SHOWS

#### COLUMBIA WHEEL

Al. Reeves' Show—Majestic, Jersey City, 29-Jan. 3; Perth Amboy, 5; Plainfield, 6; Stamford, Ct., 7; Park, Bridgeport, 8-10.  
Abe Reynolds' Revue—Empire, Albany, 29-Jan. 3; Gayety, Boston, 5-10.  
Best Show in Town—Gayety, Washington, 29-Jan. 3; Gayety, Pittsburgh, 5-10.  
Ben Welch Show—Gayety, Boston, 29-Jan. 3; Grand, Hartford, Ct., 5-10.  
Behman Show—Columbia, Chicago, 29-Jan. 3; Berchell, Des Moines, 4-6.  
Beauty Trust—Orpheum, Paterson, 29-Jan. 3; Majestic, Jersey City, 5-10.  
Billy Watson's Parisian Whirl—Casino, Brooklyn, 29-Jan. 3; People's, Philadelphia, 5-10.  
Bon Tons—Casino, Philadelphia, 29-Jan. 3; Hurlt & Seamon's, New York, 5-10.  
Bowery—Gayety, Buffalo, 29-Jan. 3; Gayety, Rochester, 5-10.  
Bostonians—People's, Philadelphia, 29-Jan. 3; Palace, Baltimore, 5-10.  
Burlesque Revue—Empire, Toledo, 29-Jan. 3; Lyric, Dayton, 5-10.  
Burlesque Wonder Show—Gayety, Rochester, 29-Jan. 3; Bastable, Syracuse, 5-7; Lumberg, Utica, 8-10.  
Dave Marion Show—Gayety, Kansas City, 29-Jan. 3; open, 5-10; Gayety, St. Louis, 12-17.  
Follies of the Day—Lyric, Dayton, 29-Jan. 3; Olympic, Cincinnati, 5-10.  
Girls A-La-Carte—Berchell, Des Moines, Ia., 28-30; Gayety, Kansas City, 5-10.  
Girls of the U. S. A.—Casino, Boston, 29-Jan. 3; Columbia, New York, 5-10.  
Girls De Looks—Bastable, Syracuse, 29-31; Lumberg, Utica, Jan. 1-3; Gayety, Montreal, 5-10.  
Golden Crooks—Hurlt & Seamon's, New York, 29-Jan. 3; Empire, Brooklyn, 5-10.  
Harry Hastings' Show—Open 29-Jan. 3; Gayety, St. Louis, 5-10.  
Hello, America—Cohen's, Newburg, N. Y., 29-31; Cohen's, Poughkeepsie, Jan. 1-3; Boston, 5-10.  
Hip Hip Hooray—Palace, Baltimore, 29-Jan. 3; Gayety, Washington, 5-10.  
Lew Kelly Show—Star, Cleveland, 29-Jan. 3; Empire, Toledo, 5-10.  
Liberty Girls—Gayety, Omaha, Neb., 29-Jan. 3; Gayety, Kansas City, 5-10.  
Maid of America—Star and Garter, Chicago, 29-Jan. 3; Gayety, Detroit, 5-10.  
Million Dollar Dolls—Empire, Newark, 29-Jan. 3; Casino, Philadelphia, 5-10.  
Mollie Williams' Show—Gayety, St. Louis, 29-Jan. 3; Columbia, Chicago, 5-10.  
Oh, Girl—Gayety, Pittsburgh, 29-Jan. 3; Park, Youngstown, 5-7; Grand, Akron, 8-10.  
Pack-a-Boo—Park, Bridgeport, Jan. 1-3; Cohen's, Newburg, 5-7; Cohen's, Poughkeepsie, 8-10.  
Roseland Girls—Columbia, New York, 29-Jan. 3; Casino, Brooklyn, 5-10.  
Rose Sydell's London Belles—Jacques, Waterbury, 29-Jan. 3.  
Sam Howe Show—Olympic, Cincinnati, 29-Jan. 3; Star and Garter, Chicago, 5-10.  
Sight Seers—Gayety, Detroit, 29-Jan. 3; Gayety, Toronto, 5-10.  
Social Maids—Gayety, Montreal, 29-Jan. 3; Empire, Albany, 5-10.  
Sporting Widows—Gayety, Toronto, 29-Jan. 3; Gayety, Buffalo, 5-10.  
Star and Garter Show—Miner's, Bronx, New York, 29-Jan. 3; Orpheum, Paterson, 5-10.  
Step Lively Girls—Park, Youngstown, 29-31; Grand, Akron, Jan. 1-3; Star, Cleveland, 5-10.  
Twentieth Century Maids—Grand, Hartford, 29-Jan. 3; Jacques, Waterbury, 5-10.  
Victory Belles—Empire, Brooklyn, 29-Jan. 3; Empire, Newark, 5-10.

#### AMERICAN WHEEL

All Jazz Review—Empire, Hoboken, 29-Jan. 3; Star, Brooklyn, 5-10.  
Aviator Girls—New Academy, Buffalo, 29-Jan. 3; Empire, Cleveland, 5-10.  
Broadway Belles—Majestic, Wilkes-Barre, 29-Jan. 3; Majestic, Scranton, 5-10.  
Beauty Revue—Plaza, Springfield, 29-Jan. 3; Grand, Worcester, 5-10.  
Bathing Beauties—Gayety, Newark, 29-Jan. 3; Broadway, Camden, 5-8; Grand, Trenton, 9-10.  
Blue Birds—Bijou, Philadelphia, 29-Jan. 3; Empire, Hoboken, 5-10.  
Cabaret Girls—Mt. Morris, New York, 29-Jan. 3; Majestic, Wilkes-Barre, 5-10.  
Cracker Jacks—Gayety, Milwaukee, 29-Jan. 3; Gayety, St. Paul, 5-10.  
Dixon's Big Revue—Standard, St. Louis, 29-Jan. 3; Park, Indianapolis, 5-10.  
Edmond Hayes' Show—Gayety, Sioux City, 29-Jan. 3; Century, Kansas City, 5-10.  
Follies of Pleasure—Englewood, Chicago, 29-Jan. 3; Haymarket, Chicago, 5-10.  
French Follies—Majestic, Scranton, 29-Jan. 3; Army, Binghamton, 5-7; International, Niagara Falls, 8-10.  
Girls From the Follies—Lyceum, Columbus, 29-Jan. 3; Victoria, Pittsburgh, 5-10.  
Girls From Joyland—Haymarket, Chicago, 29-Jan. 3; Gayety, Milwaukee, 5-10.  
Girls-Girls-Girls—Open, 29-Jan. 3; Standard, St. Louis, 5-10.  
Grown-Up Babies—Gayety, Brooklyn, 29-Jan. 3; Gayety, Newark, 5-10.  
Jazz Babies—Park, Indianapolis, 29-Jan. 3; Gayety, Louisville, 5-10.  
Kewpie Dolls—Empire, Cleveland, 29-Jan. 3; Cadillac, Detroit, 5-10.  
Lid Lifters—Star, Brooklyn, 29-Jan. 3; Plaza, Springfield, 5-10.  
Midnight Maidens—Penn Circuit, 29-Jan. 3; Gayety, Baltimore, 5-10.  
Mischief Makers—Trocadero, Philadelphia, 29-Jan. 3; Mt. Morris, New York, 5-10.

Monte Carlo Girls—Grand, Trenton, Jan. 2-3; Bijou, Philadelphia, 5-10.  
Oh, Frenchy—Empire, Providence, 29-Jan. 3; Olympic, New York, 5-10.  
Pacemakers—Star, Toronto, 29-Jan. 3; New Academy, Buffalo, 5-10.  
Pat White Show—Olympic, New York, 29-Jan. 3; Gayety, Brooklyn, 5-10.  
Parisian Flirts—Gayety, St. Paul, 29-Jan. 3; Gayety, Minneapolis, 5-10.  
Razzle Dazzle Girls—Gayety, Louisville, 29-Jan. 3; Empress, Cincinnati, 5-10.  
Record-Breakers—Armory, Binghamton, 29-31; International, Niagara Falls, N. Y., Jan. 1-3; Star, Toronto, Can., 5-10.  
Round the Town—Empress, Cincinnati, 29-Jan. 3; Lyceum, Columbus, 5-10.  
Sliding Billy Watson Show—Gayety, Baltimore, 29-Jan. 3; Washington, 5-10.  
Social Follies—Century, Kansas City, 29-Jan. 3; open, 5-10; Standard, St. Louis, 12-17.  
Some Show—Victoria, Pittsburgh, 29-Jan. 3; Penn Circuit, 5-10.  
Sport Girls—Gayety, Minneapolis, 29-Jan. 3; Gayety, Sioux City, 5-10.  
Stone & Pillard Show—Howard, Boston, 29-Jan. 3; Empire, Providence, 5-10.  
Sweetie Girls—Cadillac, Detroit, 29-Jan. 3; Englewood, Chicago, 5-10.  
Tempters—Grand, Worcester, 29-Jan. 3; Howard, Boston, 5-10.  
World Beaters—Folly, Washington, 29-Jan. 3; Trocadero, Philadelphia, 5-10.

#### MUSICAL MOVIES OPEN

When is a movie not a movie? Answer—When it's a musical.  
Hopp Hadley's "New Wizard of Oz," which was screened and sung at the Lincoln Theatre, Union Hill, N. J., last week, is a musical, an attempt to combine motion pictures and musical comedy, as the composite name implies. But the result is, at best, only an attempt, for it is neither a good movie nor a good musical comedy. "The New Wizard of Oz" would keep a musical comedy enthusiast away because of its poorly staged numbers, and would make a movie fan look for his hat because of its poor screen directing. As presented at Union Hill, it gave the impression that probably the dancing instructor had directed the taking of the film, while the camera-man had put the chorus through their dancing steps.  
The story of Frank Bohm's "Wizard of Oz" is shown on the screen, with an occasional interruption when the lights go on and the screen-curtain is pulled up for the introduction of a chorus number or a dance by the Straw Man or the Tin Man who, to give credit where it is due, resemble closely in make-up their twin brothers of the screen.  
The entire musical consumes an hour and a half and is put on in such a way that when the movie is being shown, one wishes that a chorus number would be introduced. And when a chorus number is on, one can hardly wait until the screen-curtain is rung down again.

The music incident to the action of the movie is not from the "Wizard of Oz" score but is a hodgepodge of everything from "The Farmer in the Dell" to tunes that were unfamiliar to the reviewer. The musical numbers introduced by the chorus were written especially for the musical, were suddenly perpetrated upon the audience without rhyme or reason, and resembled the rehearsal of an amateur show. The screened story was cheaply produced and, as it stands, will only hold entertainment for children who are not at all critical.

Nevertheless, the musical is a rather new idea. It may be that, worked out in a different way, a musical could be made to succeed through its novelty. The story of a well-known musical comedy, lavishly screened, with prominent musical comedy stars to introduce musical numbers from the original score, would, in all probability, bring money into a box office. Of course, a chorus of eight or ten, such as was presented, couldn't turn the trick; it would require the pep and beauty of a real Broadway chorus.

But anyone who might consider producing a musical on such a stupendous scale might just as well put the same amount of money into an entirely new musical comedy, where the final result is more certain.

Those who were billed as having leading parts in the Hopp Hadley musical were Violet McMillan, Frank Moore, Vivian Reed and Fred Woodward.

#### MCCORMACK TO TOUR WORLD

On the termination of his present engagements, John McCormack will absent himself from America for a year and will tour the world. He will start next December. The Irish tenor will sing in London and the British Isles, Paris, Monte Carlo, and in cities of Italy and Spain. After his appearance in Europe, he intends to play South Africa and Australia.

#### "LET'S GO" REHEARSING AGAIN

"Let's Go," John M. Sheeley's production, which closed in Petersburg last month, is back in New York and is rehearsing for a new opening out of town.

The cast, rehearsing under the direction of Harry Sedley, are Gertrude Hutchinson, H. D. Ormonde, Will T. Chatterton, Elizabeth Fox, Clifton Lyons, Jack Shreve, O. R. McWilliams, Halle Randolph.



## DRAMATIC AND MUSICAL

(Continued from Page 17)

### "THE FAMOUS MRS. FAIR" THROWS AFTER-LIGHT ON THE GREAT WAR

"THE FAMOUS MRS. FAIR"—A comedy in four acts by James Forbes. Presented by Henry Miller, at the Henry Miller Theatre, Monday evening, December 22, 1919.

#### THE CAST.

Sylvia Fair.....Margalo Gilmore  
Alan Fair.....Jack Devereaux  
Nora.....Betty Hall  
E. Dudley Gillette.....Robert Strange  
Angelica Brice.....Virginia Hammond  
Nancy Fair.....Blanche Bates  
Jeffrey Fair.....Henry Miller  
Mrs. Norman Wynne.....Dallas Tyler  
Mrs. Kellett Brown.....Marian Lord  
Mrs. Stuart Perrin.....Maude Allen  
Mrs. Leslie Converse.....Alice Baxter  
Mrs. Gilbert Wells.....Florence Williams  
Peggy Gibbs.....Kathleen Comegys

After four years of service with a reconstruction unit in the devastated regions of the western front, Mrs. Fair returns to her family, famous, decorated and glowing with pride in the consciousness of service well performed. She is a changed woman, who has left her interests behind her in France and who has really lost her devotion for her family. In fact, she may be classed under that category of ardent, foolish women who make "service" a fetish.

So, before she has hardly had time to become acquainted with her family again, she is off on a lecture tour to the Coast, in an effort to do a little "reconstruction" work in her own country. When she returns, she finds her son happily married without her sanction, her husband involved with a make-shift companion and her daughter badly spoiled by "mussy" friends. She then straightway starts a reconstruction campaign in her own home, which only makes matters worse.

However, when things come to such a state that she discovers the daughter about to elope with her lecture tour manager, the catastrophe is averted through the joint effort of husband and wife, and the piece is brought to a happy ending by the restoration of harmony in the household.

Mr. Forbes has told this story vivaciously, with numerous human touches and with an evident understanding of the emotions with which women who have been abroad return to the quietude of life here. Blanche Bates, as the mother, played the rapid comedy of her lighter scenes with her brilliant finish, and flashed with the old fire when there was a clash of wills. Henry Miller was an admirable foil as her philosophic husband.

### "THE CARNIVAL" ALIVE WITH ROMANTIC COMEDY AND LOVE

"CARNIVAL"—A melodrama in three acts, adapted from the Italian of Pordes-Milo, by C. H. Hardinge and Matheson Lang. Presented by the Messrs. Shubert, at the Forty-fourth Street Theatre, Wednesday evening, December 24, 1919.

#### THE CAST.

Silvio.....Godfrey Tearle  
Simonetta.....Margot Kelly  
Bello.....Schuyler Ladd  
Ottavia.....Olive Oliver  
Ettore.....Horace Pollock  
Andrea.....A. E. Anson  
Dionigo.....Basil West  
Clella.....Laura Alberta

Masquerading as a romantic comedy, "The Carnival," presented at the Forty-fourth Street Theatre last Wednesday night, with Godfrey Tearle, the English actor, appearing for the first time on the American stage, in the leading role, is a vivid Italian melodrama, which abounds in the sensuous atmosphere of a Venetian night of revelry and love-making.

The play is an adaptation from the Italian original, by H. C. M. Harding and Matheson Lang. It is a conventional triangle piece with the familiar Anglo-Saxon twist that the heroine was not really guilty, but realized how much she loved her husband just as soon as the other man kissed her.

The principal figures involved in the story are two actors, husband and wife, performing together in "Othello." The actor husband is mad with jealousy, and the audience practically receives a promise that in the scene in which Othello kills Desdemona the actor will actually make good the deed of the Moor. All these indications for a grewsome ending are averted when Desdemona is rescued from the clutches of Othello in time to prove her innocence to the satisfaction of all concerned. Then all ends happily.

Godfrey Tearle, as the husband actor, is all that could be desired, and Margot Kelly proved able support in the role of the wife. Others were Schuyler Ladd, A. E. Anson and Olive Oliver.

### "MIDNIGHT WHIRL" HAS TUNEFUL MUSIC BUT LACKS HUMOR

"MIDNIGHT WHIRL"—A musical revue, staged by Julian Mitchell; music by George Gershwin; lyrics by Bud De Sylva and John Henry Mears; scenery by Joseph Urban. Presented by Morris Gest at the Century Grove, Saturday evening, December 26, 1919.

#### CAST.

Toil.....Helen Shipman  
Life.....Bernard Granville  
The League of Nations,  
Bernard Granville  
Model.....Leslie Burnett  
Doughnuts.....Annette Bade  
Dance.....Bernard Granville  
Eviction.....James Watts  
Poppy Land.....Bernard Granville and  
Helen Shipman  
Lime House Night,  
Bessie McCoy Davis  
Aphronightie.....James Watts  
Let Cutie Cut Your Cuticle,  
Annette Bade  
America's Athletes in a Study of En-  
durance.....George and Dick Rath  
Baby Dolls.....Helen Shipman  
Dark Clouds.....Bennett and Richards  
Carnival.....Bernard Granville and  
Kathryn Hatfield  
The Good Little Fairy,  
Helen Shipman  
East Indian Maid.....Bessie McCoy,  
Davis and Bennett and Richards  
Snake Dance.....James Watts  
Finale.....Entire Company

Spinning amid lavish and colorful urbane settings, elaborately costumed, with jingling, tuneful, musical setting, but not over rich in humor, the third edition of "The Midnight Whirl" was presented by Morris Gest last Saturday night atop the Century Theatre.

One fault that presents itself in the new revue is that a considerable portion of the evening, or morning, is given over to minor entertainers. By the time they have performed all their assorted tricks, the merit of the principals has been nearly, if not entirely, forgotten.

However, it is by far the best midnight show to make its appearance at the Grove. Morris Gest has gone the limit this time in presenting a girly revue. Never before has so much feminine loveliness been assembled under the roof of the uptown playhouse.

The whirl begins to spin with the appearance of Bernard Granville and Helen Shipman in a song and dance turn that is utilized to bring on the chorus, as manikins, in a seemingly endless display of highly variegated costumes.

Jimmy Watts next appears in a grotesque dance, which is followed by "Poppy Land," perhaps the most spectacular stage picture of the program.

The first half of the revue is brought to a close with Bessie McCoy Davis in an elaborately staged Chinese dance, patterned after the tale of the well-known screen drama, "Broken Blossoms," and a travesty on "Aphrodite," which gave Watts the opportunity to introduce terpsichorean burlesque on the much discussed statue scene.

The second section of the program is given over to a dancing carnival in which Granville and Kathryn Hatfield brought forth many encores with their stepping. Miss Davis, together with Bennett and Richards, scored in their East Indian dance and Watts followed them with a funny improvisation of a snake dance.

These were followed by a half score stage pictures in which the chorus was joined from time to time by the various principals. In closing, the dexterous feats of the Rath Brothers proved one of the big features of the show.

#### OPEN CHILDREN'S SHOW

The first motion picture theatre to be opened in this city for children, where photo plays intended to amuse and educate juveniles constitute the entire program, was opened on Christmas day, under the direction of Hugo Riesenfeld, in the Sixty-third Street Music Hall. The theatre will remain open during the holiday season, and, according to Riesenfeld, if business warrants and the scheme proves a success, the children's picture house will become a permanent institution.

Two performances, with a complete change of program at each, are presented daily. At the afternoon show, which is intended solely for children, there is a twenty-five cent top. At the evening performance, when revivals of well known photodramas are presented for adults, as well, the top price is forty cents.

## TOOMEY BROS.

A COUPLE OF CLEVER BOYS

Chas. and  
Dorothy

# DINGLE

"A BIT OF BLARNEY"

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LARGEST ASSORTMENT IN THE WORLD. Books for  
home amusement: Negro Plays, Paper, Scenery, Mrs.  
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SAMUEL FRENCH, 28 West 38th St., New York

BEN

BILLIE

## Mowatt AND Mullen

THE SUNBRITE PAIR

Material by James Madison

Dir. Pete Mack

# RUSSELL SISTERS

VOLUMES OF HARMONY  
IN VAUDEVILLE

# Weston's Models

THE ONLY ACT OF ITS KIND

Beautiful, Fascinating and Wonderful

All Special Settings

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## DELBRIDGE & GREMMER

An artistic combination of song and story. Introducing their own song hits:  
"KO-KO SAN"; "HASH BROWN BABY GIRL"; and  
"KEEP THE SUNSHINE IN YOUR HEART."

Loew Circuit—Dir. JOE MICHAELS

# NAN SANDELL

DANCER

WITH RAYMOND HITCHCOCK'S "HITCHY KOO"

# JONES & JONES

Southern Levee Types

## SINCLARE and GRAY

Direction—MARK LEVY

SOMETHING ABSOLUTELY NEW

## COOKE, MORTIMER and HARVEY

Introducing THE RADIUM BALL

Direction—HORWITZ &amp; KRAUS

EDDIE FORD Presents

FANT

DIXIE

## WEBSTER and NEARY

in "THE POSTAGE VAMP"

By WALTER FISHTER

ALYCE

LUCILLE

## SHELDON AND DAILEY

"NIFTY SONGS AT THE PIANO"

Dir.—PETE MACK



# CORINNE ARBUCKLE

## SONGOLIST

IN SONGS WHAT AM



JOE OLIVER

THE

HERMAN FAY

### Franklin Comedy Four

IN

COOKING UP MIRTH AND MELODY

DIRECTION, PHIL BUSH

SAL MALDON

MURRAY ROSE

## CARPOS BROS.

MUSICAL EQUILIBRISTIC NOVELTY

Direction E. K. Nadel, Pat Casey

## ALBERTA FOWLER

SOUBRETTE

MONTE CARLO GIRLS

# Murray Lesslie

The Irresistible Humorist

Direction BROOKS, MORRIS &amp; FREEMAN

## SAM WILSON

The only colored Entertainer singing Hebrew songs and telling stories.

MULLINI SISTERS present

## THE SIX ROYAL HUSSAR SISTERS

in a Melange of Music and Song

REPEATING THEIR TRIUMPHANT SUCCESS IN THE EAST

BACK AGAIN

DICK

MAE

## Knowles & White

In "My Policy" by Al. W. Johnson

Direction: Arthur Klein

## RAY KING

Best Dressed Straight Man in Burlesque with Bathing Beauties

## ROSE HEMLEY

INGENUE

BEAUTY REVUE

## VIVIAN LAWRENCE

"VOLCANIC SOUBRETTE"

With Victory Belles Co.

## LOU BARRY

SOUBRETTE

BON TONS

CLARENCE

BEATRICE

## LUTZ & NEWMAN

Singing, Talking and Dancing

## VIOLET PENNEY

SOUBRETTE

LID LIFTERS

### CAPITOL

Evan Burrows Fontaine, lithe of body and graceful in every move of her rhythmic self, danced entrancingly, doing a special Oriental number at the very outset of the program. But she failed to arouse more than a ripple of applause. As a matter of fact, nothing seems to arouse unbounded enthusiasm in the audiences that patronize this "largest theatre in the world." Maybe it's the vast area of its proportions that tends to put a damper on enthusiasm. On the other hand, it may be, despite the admiration that one feels over the way things are done at this house, that enthusiasm is kept at a low ebb by reason of the comparatively high prices that are charged, \$2 top on Sundays being a figure that lingers in the memory of the "average" folk that pay it, where movies and music are the predominating attraction.

Anyway, what we are concerned with chiefly, are the more animated features of the show. Thus we again mention Evan Burrows Fontaine, erstwhile on the salary list of Flo Ziegfeld, but this time we find her posturing and shaking a merry toe in a number designated as the "Ballet Bleu," with music from "Aida," and a bally good choreographic number it was, too. Again the applause that followed in her wake was negligible, but just the same Miss Fontaine is a very fine exponent of the art of dancing, one of the finest, hereabouts, in fact.

There is much to be said in favor of the De Grohs, a trio of lithe tumblers, one of whom is a woman. The outstanding member of the trio is the elongated individual

whose contortions at times appear almost uncanny by reason of the apparent resiliency of the bones in his body. Theirs is indeed a classy acrobatic act.

A tableaux designed by the eminently artistic John Wenger, which had something to do with an effulgent moon appearing over a mountain peak, proved to be quite meaningless and can, therefore, not be recommended.

However, a very clever and interesting shadowgraphist, whose name we do not know, proved to be a most entertaining feature.

Then, too, Nat Finston and his orchestra must be taken into consideration. Sometimes the orchestra failed to render Tschalkowsky's "Capriccio Italien" with proper nuance and fidelity, but it was through no fault of Finston himself, for he wields his baton in a most musicianly and spirited manner.

Frank Johnson, the barytone, and Lucille Chalfant, the soprano, warbled from the wings and the number they rendered was the Barcarolle from "Tales of Hoffman" (not Aaron). But, since their singing took place while a news reel was being shown, their musical efforts did not receive the appreciation they should have.

The feature picture was "Back to God's Country," a highly melodramatic and very improbable screen version of James Oliver Curwood's story called "Wapiti, the Walrus." Nell Shipman is the feisty player, but Wellington Playter, as Captain Rydal, villainous seafaring man who stops at nothing to gain his ends, gave the most convincing performance of anyone. M. L. A.

## BURLESQUE NEWS

(Continued from page 27)

### "BEAUTY REVUE" WITH NEW CAST IS A GOOD SHOW

Sam Levey's "Beauty Revue" has practically an entire new cast of principals this season. The only one with the show last year is Ada Lum, the prima donna. Levey did well in keeping her, however, as she is a most attractive person and a credit to any show.

Miss Lum is an American-Chinese prima donna, and the only one in burlesque. She can sing, and knows the art of getting her songs over. She reads lines pleasingly and dances gracefully. The gowns she wears are dainty in color and pretty in design.

Jimmy Cooper is the "straight" man, and is one of those fellows they need in a show to inject action.

The comedy is taken care of by Eddie Hall and Marty Collins, both doing "bums." Hall, last season, was a juvenile with Walnstock's show and, while he did well then, he was surely misscast, for he should stick to comedy. He is a dancer, tumbler and acrobat, and is funny. He was handicapped Thursday night with a cold, and could not sing.

Collins is better in this show than when we saw him last season. He is doing more and splitting the comedy fifty-fifty with Hall. He is a very good musician, playing several instruments during the performance. He, too, is very amusing and a hard worker.

Both these boys have a catch line which they work often. Hall's English accent, which he used several times, was good, and he should keep it in. Collins' eyebrow expression took well. Both work in misfit clothes.

Morris Tolen also shared in the comedy, doing several characters. He does a rube, also a Hebrew, and in the latter uses no make-up. However, he gets just as many laughs as he would with the "crepe," which is a credit to him. His Charlie Chaplin was liked, and he put it over.

Rose Hemley, an ingenue soubrette with a pretty form and dashing way of putting numbers over, was another who carried off the female honors. She has a pleasing personality, nice way of working and wears pretty dresses.

Helen Stanley was ill, so Princess Livingston jumped out of the chorus and filled the gap acceptably. She put her numbers over nicely and took care of what she had to do in the scenes without any trouble.

Charlie Fleming was out of the cast on account of sickness.

Billy Gumbly, a colored performer, was in a few scenes and put over a singing and wooden shoe dancing specialty in one.

The show started off well, and shortly after the opening Miss Lum, assisted by all the principals and chorus, put "Don't Shake That Shimmey Here" for a number of encores. The way they all worked in this number, which had plenty of action and no shimmeying, was delightful.

Collins then gave a good burlesque of Frisco in a dance.

The "motion picture rehearsal" has plenty of action in it and many amusing situations. Cooper was the director, Hall the company and Miss Lum the star. Collins also appeared just before the finish.

A fashion show was then given, introducing each chorus girl and the lady principals as motion picture stars.

The school room scene offered plenty of fun, as did the comedy quartette of Collins, Hall, Tolen and Cumbly.

The "crying" bit pleased as offered by Cooper, Hall, Collins, Tolen and the Misses Lum, Hemley and Livingston.

The "blindfold" bit was another that went over well. It was given by Cooper, Collins, Tolen and the Misses Lum, Hemley and Livingston.

The "lie" bit was well done by Hall, Collins, Cooper, Tolen and Miss Livingston.

The "street fakir" bit was amusing as offered by Cooper, Collins, Hall, Tolen, Misses Hamley and Livingston and Cumbly.

The scene in one, a ladies' Turkish bath, with Hall and Collins dressed as women, offered plenty of laughs. Cooper and Miss Lum were also in this scene and "fed" the comedians for the laughs.

Tolen, who was programmed as Princess Alabazoo, offered a graceful Egyptian dance. He was veiled and deceived the audience until he withdrew the veil.

As pretty a lot of girls it would be hard to find as are in the chorus, and they all worked hard to get the numbers over Christmas night. They were prettily costumed.

The scenery looks well, although we have seen two sets before. They fit in, however, with the different situations and look bright and clean.

The "Beauty Trust" is a good entertainment, with lots of speed, and credit should be given the producer for giving us bits and scenes that are different than are usually seen with these shows. Sid.

### BUFFALO MNGR. BREAKS ARM

BUFFALO, N. Y., Dec. 26.—Chris Nauman, manager of the Gayety Theatre, this city, slipped on the pavement near the theatre last week and fell, breaking his arm.

### MARIE ABBOTT QUITTING

Marie Abbott will close with the Rose Sydel Show in Hartford this week. Mabel Lorraine will take her place as prima donna.

### PLAYING RETURN DATE

The Marcus Musical Comedy Company is now playing a return engagement on the Pacific Coast. They were in Oakland last week.

### LEAVE "BOSTONIANS"

Guth, Dennis and Guth closed with the "Bostonians" at the Empire, Brooklyn, last Saturday night. Fuller, Blet and Lester replaced them and opened at the Peoples, Philadelphia, Monday.

### MORTON DOING A "SINGLE"

Nat Morton is putting over a "single" with the "Million Dollar Dolls."

### MILLER LEAVES "BLUE BIRDS"

Jack Miller closed recently with the "Blue Birds" in Washington and left for the Coast, where he will go into pictures.

### LEAVING "LID LIFTERS"

Jessen and Jessen will close with the "Lid Lifters" at the Star, Brooklyn, Saturday night. Billy Harris opened with the company last week and Marie Chapman, an ingenue, will open next week in Springfield.



# Howard

Boston, Mass.

Week Dec. 29.

## STONE & PILLARD WITH THEIR OWN SHOW

Talk about your speedy shufflers, you've got to pass all the decorations to George and Etta and they sure were handed the applause stuff in big bunches when they hit Boston. They came through with a regular show and these dancing demons made themselves solid with all Howard fans. "Odds and Ends of Musical Comedy" topped the bacon for real originality. Among the live wires were Jack Pillard, Rose Duffin, Mabel Howard, Mickey McCabe, Jeanette Mohr, Miller Evans, Harry Olds and a bouquet of twenty American Beauties. Happy New Year to all.

## TEMPTERS BURLESQUE

Week Jan. 5.

Another good one to show in Beantown will be Charley Baker's "Tempters," a cluster of beauts who parcel the joy goods in big packages. They breeze in with "A Study in Aviation" which is just a biplane of delight. Your old friends, Bert Bertrand, Sid Rogers, Joe Curley, Gertrude Ralston, Margie Hilton, Joe Curley, Marion Lawrence, Jim McInerney, Johnny Bell and speed chorus grace the boards.

## BEAUTY REVUE

Week Jan. 12.

Here's a beauty batch that rides rings around them all on looks. Popularity too, is their long suit—if you have any doubt cast your "bits" this way—Ada Lum, Jimmy Cooper, Helene Stanley, Eddie Hall, Rose Hemley, Morris Tolen, Marty Collins, Chas. Fleming, Billy Cumby and chic chorus.

## LID LIFTERS

Week Jan. 19.

Lew Talbot, a regular fellow from "Regulerville," arrives on this date with Harry Lang and his famous "Lid Lifters" and nobody in the game has anything on Harry as a comedian. A thousand smiles crease your dial when this show steps to the lights. Violet Penney, some smooth skirt, and big chorus will get you.

## ALL JAZZ REVUE

Week Jan. 26.

Everybody in Boston will get "Jazzy" with these babies around. All top-of-the-basket goods, so take a giant at these favorites—Lou Powers, Margie Catlin, Nadine Gray, Lillie Morette, Annette Morette, Pearl Hamilton, Pat Daly, Ray Kelly, Chas. Glick, Bob Wolf and Jazzy Jaxers—twenty in number. Always something doing I till II at the old

# Howard

### GIVE SHOWS IN SIBERIA

VLADIVOSTOCK, Siberia, Dec. 27.—Thirty shows weekly are now being put on for the men of the A. E. F., under the auspices of four entertainment units which arrived here recently. Among the entertainers are the Couch Brothers, Hap and Jake, a musical act, Roberts and Ewing, a sister-act, who entertained in France also, the Riveriera Trio, William H. Hoople, of Brooklyn, U. S. A.; Raymond N. Peterson, Waupaca, Wis.; E. R. Everts, Roxbury, Mass., and Lorraine, a French instrumentalist.

### ADD TO "RED MILL" CAST

LONDON, Eng., Dec. 27.—Tonight will see the presentation for the first time in England of "The Red Mill," in which the famous Montgomery and Stone were starred. In the cast of the production will be "Little Tich" a four-foot performer, and Ray Kay, six foot something, from America, who will play the parts of Kidder and Conner. The show opens at the Empire.

### AMERICANS IN "WHIRLIGIG"

LONDON, Eng., Dec. 27.—Among those who will be seen in the principal roles of "Whirligig," Sir Alfred Butt's latest musical offering, are four American actors and actresses. They are Charles Withers, Emma Trentini, Don Barclay and Emma Lyon. Jack Mason, an American dancing master, arranged all the dances. The cast of "Whirligig" numbers eleven principals.

### SCHOOLS BAN "SHYLOCK"

NEWARK, N. J., Dec. 26.—"The Merchant of Venice" is to be removed from the curriculum of the Newark schools.

## LETTER LIST

### LADIES

Allen, Flo  
Armstrong, Ethel  
May  
Ade, Virginia  
Arnold, Luella  
(pkg)  
Byes, Mary  
Bryson, Mrs.  
J. D.  
Bennett, Billie  
Bennett, Grace  
Blair, Alice  
Burton, Edna  
Bentley, Marjorie  
Brader, Sylvia  
Cleveland, Hazel  
Chadwick, Una  
Carrette, Bessie  
M.  
Clyde, Ora  
Carlton, Lucille  
Clayton, Lucille  
Clenell, Miss  
Carroll, Kathleen  
Crawford, Nellie  
Cotter, Mrs. F.  
J.  
Cameron, Lillian  
Delmore, Addie  
Demarest, Margie  
(pkg)  
De Palmer, Babe  
Davis, Betty  
Dunbar, E.  
Eaton, Bonnie B.  
Everett, Marie  
Enright, Florence

Elsie, Mrs. J. J.  
Early, Idabel H.  
Forrest, Kirsten  
Faustina, Mlle.  
Fields, Lillian  
Giffin, Eleanor  
Gill, Helen  
Goring, Irma  
Harger, Miss L.  
Hielman, Vada  
Horne, Mary  
Heller, Mildred  
Jackson, Anna  
Joyce, Louise  
Keene, Mattie  
Kennedy, Flo  
King, Sallie  
Kelly, Nora  
Lord, Eleanor  
Lorraine, Peggy  
Leighton, Ruth  
Lorayne, Paulette  
Leavitt, Mrs. H.  
H.  
Luker, Eleanor  
La Mar, Leonia  
Lloyd, Bonnie  
Livingston, Mrs.  
R. J.  
La Verne, Josetta  
Merrill, Miss B.  
(pkg)  
Mooney, Gypsy  
Murphy, Marie  
Morgan, Hilda  
Miller, Mae

Meyers, Belle  
McGrath, Frances  
Moore, Florence  
Morton, Jennie  
Moore, Margie &  
Ruth  
McComas, Carroll  
Odington, Marie  
Ormund, Susie  
Oakes, Helen  
Oakes, Kate  
Owen, Flo (pkg)  
Palmer, Marie  
Pickard, Miss  
Watson, Virginia  
Prston, Robert

H.  
Ross, Ann  
Ramsey, Tiny  
Rolla, Kate  
Bryce, Mary  
Ryan, Mabel  
Saville, Nina  
Sandell, Nan  
Saulier, Verne  
Spaulding, Marie  
Lester, Violet  
Southern, Elsie  
Shirk, May  
Terry, Janet  
Thornton, Phyllis  
Velle, Janet  
Voegel, Alma  
Walker, Claire  
White, Beneta  
White, Victoria

### GENTLEMEN

Allen, Billy  
Ashley, Arthur  
Arnold, Bert  
Bertrand, Bert  
Betty & Burke  
Brennen, Billie  
Billings, Jas. J.  
Berry, Carroll  
Barnard, E.  
Barnett, Joe  
Belmont, Henry  
Burton, E. D.  
Burgess, Earl  
Cady, Fred  
Crisman, Edd R.  
Clark, Ernie  
Coughlin, Jas. R.  
Cooper, Harry  
Coulter, Fred  
Cook, Geo.  
Clark, Russell  
Dinkins, Sonnie  
S.  
Daly, Joe M.  
De Camo, Chas.  
Foy, Sgt. Billy  
Folsom, Frank  
Farnum, Ted  
Goddard, Fred  
Gurvey, Henry

Glasgow, Jas.  
Haynes, Howard  
E.  
Hunt, Carl  
Hratt, Robert M.  
Hagen, Jas. O.  
Howard & Clark  
Herbert, Hugh  
Hackett, Carl  
Hartmann, Louis  
Hosnan, Jack  
Jones, Gatty  
Kearney, John F.  
Leon, Jean  
Lloyd, R.  
Le Ferre, The  
Link, H. F.  
Lloyd, Herbert  
Laro, Talma &  
Bosco  
Lawrence, Clem  
A.  
Mahoney, Bobby  
McManis, Geo.  
Mokelke, Ed  
McConnell &  
Lockhart  
McLellen, Earl  
Mets, Theo. A.  
Murphy, Wm.  
Morse, Bond

Marx, Julius H.  
Oliver, Gene  
O'Connell, Emmett  
Opel, Harry  
Perry, Herbert  
Peterson, Harry  
Pickens, Sam &  
Helen  
Pemberton, Henry  
B.  
Pech, Raymond  
Rice, Robert J.  
Robson, Fred L.  
Bea, J.  
Swineford, John  
A.  
Swartz & Clifford  
Skinner, W. S.  
Stewart, S.  
Swayne, Wm. M.  
Tynan, Brandon  
Taylor, Sidney  
Totten, W. M.  
Udell, Chas. E.  
Van Dorn, Will  
Vocco, Antonio  
Waite, Billy E.  
Whitney, H. S.  
Winters, Sid

### MAUDE'S DAUGHTER RE-MARRIES

LONDON, Dec. 24.—Mrs. Pamela Congreve, daughter of Cyril Maude and widow of Major Congreve, was married this week to Major William Frazer, son of Lord Saltoun.

### COHN SELLS PORTLAND STRAND

PORTLAND, Oregon, Dec. 27.—S. Morton Cohn, who recently disposed of the several theatres which he owned in this city, sold his pet house, The Strand, this week for \$125,000, to Jarensen and Gutterson. They will continue to run the house with a policy of first-run motion pictures.

### A. & H. TO BUILD ANOTHER

SAN FRANCISCO, Dec. 27.—Ackerman and Harris will build a house in Fresno at a cost of \$250,000.

### AGENTS SUIT DECLARED OFF

LONDON, Eng., Dec. 28.—Harry Burns, the variety agent, has sued Tubby Edlin, comedian. Burns claims that Edlin owes him money for engagements obtained, and Edlin claimed, in a counter suit, that Burns had broken their contract. The suit was argued pro and con several times and then Justice Roche decided that neither party in the affairs had a case, inasmuch as both had broken their original contract. Therefore, he declared the case off, stating that neither party had cause for complaint, nor had either been damaged by the other.

### PAYSON GRAHAM LEASES VILLA

PARIS, Dec. 28.—Miss Payson Graham has leased a villa here on the Boulevard St. Germain. She is to arrive here shortly with Madame Kate Rolla. Both sailed recently from America.

## VAUDEVILLE BILLS

(Continued from Page 25)

Baxley & Porter—In the Dark—Gonne & Albert—Roma's Troupe.

Columbia (First Half)—Puppets—Winter Garden Four—Bond, Wilson & Co.—Morgan & Anger—Chalfonte Sisters (Last Half)—Belmont's Warblers—Myrtle Mason & Co.—Lillian Mortimer & Co.—Detzel & Carroll—Galetti's Monks.  
Rialto (First Half)—Paul & Walt. La Var—Winchell & Green—Belmont's Warblers—Cooper & Ricardo—Japanese Revue. (Last Half)—Puppets—Peggy Brooks—Rolling Along—Winter Garden Four—Selvia Mora & Co.

WINNIPEG, MAN., CAN.  
Strand (First Half)—Christy & Ryan—Edward Farrell & Co.—Ed. Hughes & Co.—Sakata Trio. (Last Half)—Cair Trio—Frank & Rae Warner—Billy Miller & Co.—Corradini's Animals.

WATERLOO.  
Majestic (First Half)—Eskey & Co.—Reynard & Clayton—Eugene Brothers—Budd & Biddle Girls. (Last Half)—Skatels—Billy Swede Hall—Browning & Davis—Baraban & Grohs.

### B. F. KEITH WESTERN

#### BATTLE CREEK.

Bijou (First Half)—Arnold & Taylor—Among Those Present—Billy Rogers—Degnon & Clifton—J. C. Mack Co.—Sautry & Norton. (Last Half)—Two Kawanas—Holmes & Wells—Dan Ahearn—Walton & Brant—Ellis Nowlin's Troupe.

#### BAY CITY.

Bijou (First Half)—The Stanleys—Cook & Perry—Raines & Avey—Bryant & Stewart—Ellis Nowlin's Troupe. (Last Half)—Tojetti & Bennett—Maryland Singers—Burns & Wilson—Degnon & Clifton.

#### BRANTFORD, ONT., CAN.

Temple (First Half)—Lydston & Emerson—Hamlin & Mack—Powell Troupe. (Last Half)—The Lampinis—Mullen & Corelli—Kingsley Benedict Co.—C. & M. Cleveland—Three Portia Sisters.

#### CRAWFORDVILLE, IND.

Strand (Last Half)—Ella La Vall—Robinson & Fenny—Keating & Walton—Girls Will Be Girls.

#### FT. WAYNE, IND.

Palace (First Half)—Thomas Trio—Beck & Stone—Asoria Trio—Cantor's Minstrels—Keating & Walton—Orrin Davenport Troupe. (Last Half)—La Graciosa—Wm. Ebbs—Cooper & Richardson—Ray & Emma Dean—Madame Herrman.

#### FLINT.

Palace (First Half)—Juggling D'Armo—Walton & Brant—Just for Instance—Kilkenny Duo. (Last Half)—Wilbur & Grille—Dale & Boyle—Saxton & Farrell—Lots & Lots of It—Fratricola—Among Those Present.

#### JACKSON.

Orpheum (First Half)—Two Kawanas—Lee & Lawrence—Dale & Boyle—Maryland Singers—Dan Ahearn—Palfrey, Hall & Brown. (Last Half)—Le Rue & Dupree—Cook & Perry—Arnold & Taylor—Ezra Mathews & Co.—Billy Rogers.

#### KALAMAZOO.

Regent (First Half)—Erminie & Sister—Holmes & Wells—Ezra Mathews & Co.—Lyda Barry—Heron Bros. & Band. (Last Half)—Juggling D'Armo—Lee & Lawrence—Sorrento Quintette—Jimmy Lyons—Everest's Monks.

#### LANSING.

Bijou (First Half)—Wilbur & Grille—Saxon & Farrell—Lots & Lots of It—Fred Lewis—Bolla Trio. (Last Half)—Erminie & Sister—Peggy Vincent—Just for Instance—J. C. Mack Co.—Carmen's Minstrels.

#### LAFAYETTE, IND.

Family (Last Half)—Dewitt Young & Sister—Janet Childs—Asoria Trio—Roy La Pearl—Thomas Trio.

#### KOKOMO, IND.

Sipe (Last Half)—Robert & Robert—Byal & Early—Sam & Ada Beverly—Orrin Davenport Troupe.

#### MUSKEGON, MICH.

Regent (First Half)—Alice Teddy—Lyle & Virginia—In Wrong—Jimmy Lyons—Somewhere in France. (Last Half)—Beck & Stone—Cantor's Minstrels.

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FEATURED

MONTE CARLO GIRLS



**"MR. PIM" GETS FAVOR**

LONDON, Dec. 15.—"Mr. Pim Passes By," the play in which Georgette Cohan, daughter of Ethel Levey and George M. Cohan, is making her debut on the stage, opened at the Gaiety Theatre in Manchester last week and scored an undoubted success. The piece is a comedy in three acts, written by A. A. Milne. Dinah is the niece and ward of George Marden and has fallen in love with a painter, Brian Strange. Marden, however, refuses to grant his approval of Strange when the latter requests it, so as to enable Dinah to become his fiancé. Olivia, Marden's wife, is in favor of the match, but also fails to gain her husband's consent.

Olivia and Marden have been married for five years, the marriage being Olivia's second venture. She was formerly married to an adventurer by the name of Telworth, who led her an unhappy life. He was compelled to leave England for Australia and, sometime later, Olivia read a newspaper clipping of his death. Soon after she and Marden were married.

It is at the time that Marden refuses his consent, even after his wife's request, to Dinah's engagement, that Mr. Pim passes by. After getting into conversation with Dinah, she, being an open-hearted girl, tells him Olivia's history, mentioning the name of Telworth and also tells her own troubles. Later, when talking to Marden and Olivia, he mentions that he has just come back from Australia, and, while there, had met a swindler by the name of Telworth. They question him and are confident that Telworth is still alive, and that Olivia is married to two men, having unwittingly committed bigamy.

After a lot of excitement, which Olivia treats jokingly and in which the entire

family take part, Mr. Pim, who left the house for a while, returns and tells them that he had given the wrong name, absent-mindedly, in mentioning Telworth and that it was Dinah's confidence which has impressed the name on his mind. All are happy again and George Marden proposes that he and Olivia run up to the registry office and be re-married. In the meantime, she is to be regarded as an engaged lady. However, she appears to be undecided as to whether she should re-marry Marden again, and, by her apparent indecision, wins Marden's consent to Dinah's engagement.

Ben Webster as George Marden gave a good performance. Dion Boucicault, as Mr. Pim, handled the comedy of the play excellently. Georgette Cohan has won wide praise through her characterization of Dinah and the others who are in the cast and do very well are Irene Vanbrugh as Olivia, Sybil Carlisle as Lady Marden, Philip Easton as Brian Strange and Ethel Wellesly as Anne.

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& Sat. 2.20.  
**BOOTH TARKINGTON'S**  
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**CLARENCE**

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Comedy by  
Avery Hopwood  
**INA CLAIRE**  
**THE GOLD DIGGERS**

**Belasco** W. 44th St. Eves. 8:15  
Mats. Thurs. & Sat. 2:15  
**DAVID BELASCO Presents**  
**LEONORE ULRIC**  
**In "The SON-DAUGHTER"**  
A play of New China by George  
Scarborough and David Belasco

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Next Week—Mischief Makers

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Every Sunday—2 Big Concerts 2

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**PARISIAN WHIRL**  
Next Week.....ROSELAND GIRLS

**Empire Theatre**  
Ralph Avenue and Broadway  
**VICTORY BELLES**  
Next Week.....GOLDEN CROOKS

**GAIETY** Throop Ave.  
Broadway  
This Week  
**Grown Up Babies**  
Next Week—PAT WHITE SHOW  
Every Sunday—2 Big Concerts 2

**DEATHS**

**Charles Dodsworth** died in New York city last week, after an illness of some time. He was fifty-seven years old and a native of London. During his career in England, he had appeared in support of Sir Henry Irving, Forbes Robertson and Sir John Hare. He came to America twenty years ago and while here had appeared in "The Sea Wolf," "Cordella Blossoms" and "The Clever Ones."

**J. C. Piddock**, comedian and character actor, of London, died last week, aged fifty-six. He was well known in London and the provinces, having made his biggest hit in "The Lady Slavery," in which he toured several years. His death was unexpected.

**PAULINE MADDERN**, in private life Mrs. Kimball, the mother of Clara Kimball Young, died last week in Los Angeles. Mrs. Kimball had appeared for years in various stock companies throughout the country and was very popular. She retired from the stage twenty years ago.

**PAULINE HALL**, a member of David Belasco's production, "The Gold Diggers," died of pneumonia at her home in Yonkers Monday. She was well known among the actors and members of the profession, having been on the stage for the past thirty-five years. She joined the ballet at Robinson's Opera House in Cincinnati in 1875 and later appeared in "Lady of Lyons" and other dramatic productions.

Upon leaving the legitimate field she appeared in burlesque for a number of years. Her greatest success was in "Erminie." She was married to George B. McLellan, theatrical manager, and of late years her stage appearances have been infrequent.

**BERT HIERS**, well-known advance man for Cohan and Harris attractions, died Saturday morning at the Misericordia Hospital, New York, a victim of cancer of the stomach from which he had suffered for some time. Hiers came here from the West eight years ago. At the opening of the current season he was in advance of the Western "Going Up" company, but, due to a physical breakdown, was forced to return to New York, and, for the past two months, had been confined to his bed at the Longacre Hotel.

**THOMAS J. LANAHAN**, noted elocutionist, died at his home in Albany last week.

**IN LOVING MEMORY**

of my Mother, **ELLEN JOSEPHINE**  
**IDDINGS**, who passed on December 23,  
1918. I miss you more each day.

**MAY BELLE**

**HENRY LUDLAN**, for years active in the support of Salvini, Margaret Mather and other noted actors and actresses, died at the Presbyterian Hospital, Philadelphia, last Monday afternoon after an illness of ten days. Mr. Ludlan, since his retirement from the stage several years ago, conducted a dramatic school in that city.

**M. J. CULLEN**, known to many people in the various branches of the amusement and theatrical business, died suddenly at his residence, 299 Plane Street, Newark, N. J., recently. Mr. Cullen at the time of his death was in charge of the billposting routes, etc., of the Jersey City Poster Advertising Company. For several years prior to becoming connected with the above concern he held a similar position with the Newark Poster Advertising Company, and was at various times connected with the publicity departments of Newark Theatres.

**GRAHAM EARLE** died Thanksgiving Day in San Francisco, after a very short illness due to heart trouble. He was a member of the Alcazar Stock Company for quite some time and had also appeared in a number of other stock companies during his life. His wife, known professionally as Kathryn Maddox Wayne, survives him.

**ANNIE HAINES**, in private life Mrs. Hubert Sackett, who retired after a successful career when she was married twenty years ago, died on Tuesday, Dec. 16. She was the sister-in-law of Harry Harwood.

**JOHN HENRY MAGONIGLE**, an associate of Edwin Booth and the former superintendent of the Players, died last week in Kansas City. He was manager of Booth's theatre on Twenty-third Street, and later became treasurer of the Booth-Barrett Company. On the formation of the Players, he became the superintendent for that organization at the request of Edwin Booth.

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# MOTION PICTURES

## MAYORS START CENSORSHIP INQUIRY

### APPOINT BIG COMMITTEE

SYRACUSE, Dec. 26.—Providing for a rigid investigation of motion picture activities in the State of New York, of which reports of graft and extortion are current, and for an investigation of motion picture censorship, a committee has been appointed as a result of the New York State Conference of Mayor's action here today. W. R. Stone, president of the organization, has appointed the following to conduct the inquiry and present recommendations to the Legislature:

Authors, Rex Beach, Ardsley-on-Hudson; churches, Charles C. Judkins, pastor Grace Church, Glens Falls; second-class cities, Commissioner of Public Safety, W. W. Nicholson, Syracuse; third-class cities, Mayor Palmer Canfield, Kingston; departments of public safety, Commissioner R. Andrew Hamilton, Rochester; producers, A. E. Smith, president Vitagraph Company of America, Locust avenue and East Fifteenth street, Brooklyn; distributors, Gabriel L. Hess, Goldwyn Distributing Corporation, 460 Fifth avenue, New York City; exhibitors, Walter Hayes, vice president Strand Theatre interests, Buffalo; National Board of Review of Motion Pictures, Dr. Everett D. Martin, 70 Fifth avenue, New York City; Housewives League, Mrs. N. B. Spalding, 100 Phoenix avenue, Schenectady; labor, James P. Holland, president New York State Federation of Labor, 211 East Forty-fifth street, New York City, and Mrs. Mary Gray Peck, 70 Fifth avenue, New York City.

### FEATURES AT BIG HOUSES

This week's array of features at the Broadway picture palaces includes "Forbidden" at the Broadway, where the Parisian Fashion Frolic is also seen; "The Greatest Question," at the Strand with a special musical program; "Red Hot Dollars" with Charles Ray at the Rialto, with an augmented musical program, and "When the Clouds Roll By" with Douglas Fairbanks at the Rivoli, where there will also be a special musical program.

### PLAN BROOKLYN HOUSES

Recently incorporated, with a capital stock of \$250,000, the Haring Amusement Company will erect a new motion picture house at St. John's Place and Utica Avenue, Brooklyn, following the first of the year. This will mark the first step in a venture to build a half score or so similar houses in Brooklyn. Named as the company's officers are H. P. Smith, C. L. Raskin and I. E. Meller.

### METRO GETS NEW DEVICE

Metro has purchased a new double exposure device which makes it possible to float one scene off the screen and bring another scene on without any sharp or visible parting line becoming evident. It was invented by Ceatano Gaudio.

### FOX TO HAVE FLATBUSH HOUSE

William Fox will erect a new theatre on a plot he purchased in Flatbush last week, on the east side of Flatbush Avenue, between Beverly Road and Tilden Avenue. The house will have a seating capacity of 3,500.

### METRO GETS INA CLAIRE

Ina Claire has been signed by Metro Pictures to be starred in a screen version of her last year's success, "Polly with a Past," in which she was featured by David Belasco.

### REPUBLIC HAS FLYNN SERIES

The Republic Distributing Corporation has acquired a series of eight two-reel features which portray the most thrilling incidents in the life of William J. Flynn, former Chief of the United States Secret Service, and at present director of investigation in the Department of Justice. Carl Harbaugh and J. Gordon Cooper have written the various episodes, in which Herbert Rawlinson plays the role of Chief Flynn.

The names of the eight features are "Chang and the Law," "The Five Dollar Plate," "The Silkless Bank Note," "Outlaws of the Deep," "The Fakir," "The Poppy Trail," "The Kalda Ruby" and "The Phantom Butler."

### PLAN ONE BLDG. FOR ALL

The Film Exchange Building Committee of the National Association of the Motion Picture Industry, is now considering plans for the erection of one large building which will house every film exchange in New York City. Several of the largest of the distributing companies have approved the plan, it is reported.

The committee has already carried out negotiations for the erection of exchange buildings in various large exchange centers throughout the country. A \$500,000 building has been completed in Kansas City, and construction will soon be started on like buildings in Cleveland and Chicago, the total investment amounting to somewhere in the neighborhood of \$3,000,000.

### EMPEY STAFF ALL READY

Arthur Guy Empey, who will shortly be seen in "Oil," has engaged the following to aid him in the presentation of his first film venture as an independent producer:

Wilfred North is the director; Phil Quinn, assistant director; Harry Lee, studio manager; Herbert Messmore, technical director, and Thomas Molloy, cameraman; Florence Evelyn Martin, Templar Saxe, William Eville and Harry Burkhart. The length of the picture, it is estimated, will be about six reels.

### PICKER ADDS ANOTHER HOUSE

David Picker, who owns a chain of motion picture theatres in the Bronx, will open a new house on January 22 on 159th Street. The house will be known as the Reo Theatre. Mr. DeManby, who has been known as a baritone in grand opera, and later was Samuel Rothapfel's assistant at the Rialto Theatre, will be the general director for Picker. The latter has also in prospect two more new motion picture houses.

### ABRAMS GOES ON TRIP

Hiram Abrams and Ralph O. Proctor, of the United Artists' Corporation, left New York last week for a business tour of the country. They will stop at all of the company's exchanges throughout the country to meet exhibitors. Sales conferences will be held in Chicago, Los Angeles, San Francisco, Seattle, Denver, Minneapolis and Kansas City.

### ANOTHER DRURY LANE PICTURE

Metro has begun work on screening "The Hope," the second of a series of five Drury Lane successes that it has contracted for. The picture will be directed by Herbert Blache. The cast has not yet been announced.

### PRISCILLA DEAN GETS PLAY

Priscilla Dean is to be seen shortly in a new picture, made from a story that has been running serially in *Ainslee's* called "False Colors," the story being by Edwina Levin.

### MOORE SIGNED BY PLYMPTON

Scott Moore has been signed for a series of pictures to be produced by Plympton. Moore has recently been headlined over the Keith Circuit.

## WILL COMBAT MANUFACTURER EXHIBITORS

### NEW ASSOCIATION FORMED

CINCINNATI, Ohio, Dec. 29.—With the purpose of fighting reported plans of moving picture producers to operate theatres in which they may present their own films, exhibitors from Ohio, Kentucky, and Indiana convened here last week at the Hotel Sinton. A pledge was made to co-operate and fight any movement that might impose hardship on the exhibitor.

It was stated by I. W. McMahan, of McMahan and Jackson, that the moving picture theatre men must stand together for self-protection or suffer the consequences of producers assuming control of the exhibitors' end of the business.

The Association voted officially that it was unalterably opposed to film producing companies operating theatres in districts where it would hurt the present moving picture theatre business, and it was agreed that, if the necessity arose, exhibitors would cease to do business with any producing company that took such action.

### PUBLICITY MEN CONFER

The Eastern District Publicity manager of the Universal Film Company held a conference in the office of R. H. Cochran, vice-president of Universal, last week, at which was discussed the future policy of distributing Universal publicity. This was the first meeting held since the new system was worked out, whereby ten district managers were appointed to have charge of the publicity in their territory.

At the meeting were Harry Rice, director of publicity C. B. Frost, in charge of the Pittsburgh district; Palmer Slocum, of the Cleveland district; J. H. Mayer, of the New York district, and J. A. Daly, of the Charlotte (N. C.) district.

### FOX SUED OVER "CHECKERS"

The Fox Film Company has been made defendant in an injunction suit brought by Mrs. Mazie La Shelle Hunt and Mrs. Marjorie Blossom, widows of Kirk La Shelle Hunt and Henry M. Blossom, in the Supreme Court, restraining the Fox Film Corporation from selling "Checkers," the motion picture production. The plaintiffs claim that they did not authorize Fox to produce a film version of the play, and request that all sales be stopped until a settlement is made with them.

### STATE RIGHT DOOLEY FILMS

The series of Johnny Dooley comedies, which are being made by his own company, have been sold to Tyrad Pictures. Tyrad has acquired the world rights to the films, which they will sell on the state rights plan. In the first of these pictures, "A Social Sleuth," Sophie Tucker, Martha Mansfield and Gilda Grey appear in support of Dooley.

### WORKING ON BIG SCENARIO

"A Voice in the Dark," the A. H. Woods melodrama, that ran for some time at the Republic Theatre, New York, is to be made into a picture by Goldwyn, with Pauline Fredericks in the leading role. Work on the scenario has already started.

### IRWIN RESIGNS FROM F. P. L.

Walter W. Irwin has resigned as vice-president of Famous Players-Lasky, and has announced that his resignation stands. Irwin will, it is expected, go into the industry independently.

## FILM FLASHES

F. J. Goldsol, of Goldwyn, is visiting the coast studios of his company.

Constance Binney, stage and screen star, sprained her ankle last week.

Douglas D. Hewitt has been added to the sub-title art staff of Selznick.

"Footlights and Shadows" will be the next Olive Thomas feature for Selznick.

Katherine Reed has completed the scenario of "Blind Youth" for National Pictures, Inc.

Peggy Hyland has left the William Fox banner and has gone over to G. B. Samuelson.

H. Thompson Rich, formerly editor of *The Forum*, has been added to the Metro scenario staff.

"Bucking the Tiger," Lewis J. Selznick's legitimate production, is now also being filmed.

W. A. Howells will direct Viola Dana in "Eliza Comes to Stay," a forthcoming Metro picture.

Olive Thomas and her company are at New Orleans taking exteriors for "Glorious Youth."

Vitagraph will release "The Invisible Hand," a serial starring Antonio Moreno, shortly.

Dolores Cassinelli's latest effort, "The Web of Deceit," is to be released on Jan. 13 by Pathé.

Robert Warwick's next film will be called "Thou Art the Man," adapted from the novel "Miles Calthorpe."

Alice Joyce will be seen in "Slaves of Pride" soon after the release of "The Sporting Duchess."

Eugene O'Brien's next picture for Selznick will be "A Fool and His Money," by George Barr McCutcheon.

Jeanette Stone, sixteen years old, has been engaged by Hopp Hadley to appear with "The Movie Girls' Revue."

"The Cinema Murder" will be released by Famous Players-Lasky as a Paramount-Artcraft attraction on Jan. 14.

Florence Reed's picture, "The Eternal Mother," will be released shortly. It was made by Tribune Specials, Inc.

Hortense Saunders has left her position as special story writer for the *Cleveland Press* to do publicity for Selznick in New York.

J. A. Berst, president of the United Theatres, was given a banquet recently by stockholders and directors of the concern.

Harry T. Morey has been compelled to stop work temporarily on "Detective Jim" owing to an inflamed right eye, the result of a cold.

"The Third Generation" is now being cut and titled under the supervision of Henry Kolker, who wrote and directed it for Breasted.

Alice Calhoun, now with Corinne Griffith in "Deadline at Dawn," has been engaged for Vitagraph's stock company at the Brooklyn studio.

Geoffrey Nye has been appointed representative for Goldwyn Pictures in New Zealand and Australia, with other western countries included.

Elaine Hammerstein and her company have returned to New York to complete "The Woman Game," which is being produced at Fort Lee.

Peggy Hyland is at work on her first picture for G. B. Samuelson, the English producer, who brought his own company from London for the picture.

"Love Among Chickens," another story by Pelham Grenville Wodehouse, will feature Owen Moore, who has appeared in "Picadilly Jim," also by Wodehouse.

Ike Libson, who owns a chain of theatres in Cincinnati and Columbus, and John P. Harris, of Pittsburgh, have secured franchises in The National Theatres, Inc.

"Throbs and Thrills," with Montgomery and Rock, "Dames and Dentists" with James Aubrey, and Harry Mann in "Pipe Dreams and Prizes" will be the Big "P" special comedy releases for January in addition to five single-reel comedies.



# FILM FLASHES

(Continued from Page 33)

"Hollyhocks," a Bradbury production, has been completed.

Eugene O'Brien has completed "His Wife's Money" for Selznick.

Claire DuBrey has been engaged for a role in the next Nazimova feature.

M. H. Hoffman is touring Canada in the interests of Pioneer Film Company.

W. E. Atkinson goes on a trip to the coast for Metro after the first of the year.

Owen Moore and Seena Owen are making exteriors on "Who's Who" at Kensico.

May Allison is taking a two weeks' vacation before beginning work on "Judah."

Rufus Cole and J. C. Wainwright are expected to arrive from London this week.

Edgar Lewis has postponed the production of "Lehoun," and is working on "Sherry."

Zeena Keefe's first starring vehicle for Selznick, "The Woman God Sent," has been started.

Harley Knoles is to direct Dorothy Dalton in "Half An Hour," a play by Sir James Barrie.

Mae Gaston, who has appeared in a number of Universal serials, arrived in New York last week.

Alec B. Francis has signed another long-term contract calling for his services with Goldwyn Pictures.

Bernard P. Aarons, formerly casting director for Selznick, has joined the staff of Arthur H. Jacobs.

Mrs. Barbara La Marr Deely has been signed by Fox to write a number of stories for Gladys Brockwell.

Montagu Love will appear in "The Place of Honeymoons" for Pioneer Films, playing opposite Emily Stevens.

Vola Vale has been engaged to play opposite Bert Lytell in the leading female role of "Alias Jimmy Valentine."

M. H. Gwynn, a director of United Picture Theatres, had his foot crushed in a train wreck in Pennsylvania last week.

Dorothy Olsen has just finished "The Wild Fawn" at the Bacon-Backer Studios, under the direction of Chester De Vonde.

Doris Pawn has recovered from the injuries received from a fall from a horse and is now supporting Will Rogers in "The Strange Boarder."

Rosemary Theby, Allan Sears, Arthur Carew, Adele Farrington and Hector V. Sarnow will appear in "Rio Grande," now being directed by Edwin Carew.

Dolores Cassinelli, the Italian film actress, returned last week from Washington, where she has been appearing at the Columbia Theatre with the latest picture, "The Right to Lie."

"12:10," with Marie Doro, which appeared at the Capitol last week, has been booked by the Republic Distributing Corporation for the entire Stanley Circuit in Philadelphia and Pennsylvania.

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Holiday Greetings are acknowledged from Billie Barnette, B. F. Kahn, Mollie Williams, Jack Singer, Jack Witts, Myrtle Cherry, Martin J. Wigert, Phil Pauls-craft, Maybelle Gibson, Francis D. Cornell, Joe Opp, Lewrita Kelly, Dan Guggenheim, Frank L. Smith, Ben and Leona Holmes, Sammy Wright, Helen Stuart, Lorman-Robinson's Famous Shows, Joe Brown and family, H. T. Shannon, Fred Bussy, Manny King, Ina and Maud Hayward, Eddie M. Lloyd, Hughie Shubert, Sydney Wire, Max Armstrong, Sarah Hyatt, Hollis and Guilmette, Kathryn Pearl, Harry Lang, Frank Hunter, Mr. and Mrs. Harry Peterson, Chris Nauman, Tom Henry, Frances Cornell, Anna Armstrong, Billy Watson (former Beef Trust King), Mr. and Mrs. J. M. Ward, Frank Pierce, Frank F. Eagles, Mr. and Mrs. George A. Chenet, Babe De Palmer, Gertie De Milt, Emmett Callahan, Pearl Lawler, Mr. and Mrs. Louis Gerard, Billy Eisenlohr, Walter Meyers, Grace Anderson, Joe A. Bannan, Babe Healy, Joe Freed, Eldredge Company, Madlyn Worth, Walt M. Leslie, Kitty Warren, Joe Wilton, Mr. and Mrs. Joe Marks, Alfarretta Symonds, Ira A. Miller, Ede Mae, Vic Plant, Mason and Cole, Clyde J. Bates, Gertrude Beck, Jim McInerney, Anna Sawyer, Grace Goodman, Lena Daly, Harry Rose, George Young, Mr. and Mrs. Jack Crawford, Billy "Grogan" Spencer, Sam Bachen, Hope R. Patton, Grace Howard, Billy Hexter, Lester (Polly) Aronson, Walter Batchelor, Frank C. Freeman, George T. Walsh, Mr. and Mrs. Murray Simons, Mr. and Mrs. E. W. Chipman, Jimmy Weeden, Abe Reynolds, Dr. Simeon A. Steeves, Mr. and Mrs. Frank Demsel, Fred R. Doherty, William F. Harms, Harry Morrison, Chas. Bragg, Niblo and Spencer and members of the "Midnight

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(Continued from Page 11)

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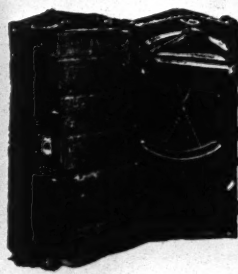
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